COMICS BUYER'S GUIDE

#1262
January 23, 1998
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1998 The YEAR in COMICS

...and what a year it was!

Plus!

GOING APE THIS YEAR?

A preview of the Alternative Press Expo!

This issue was mailed January 6
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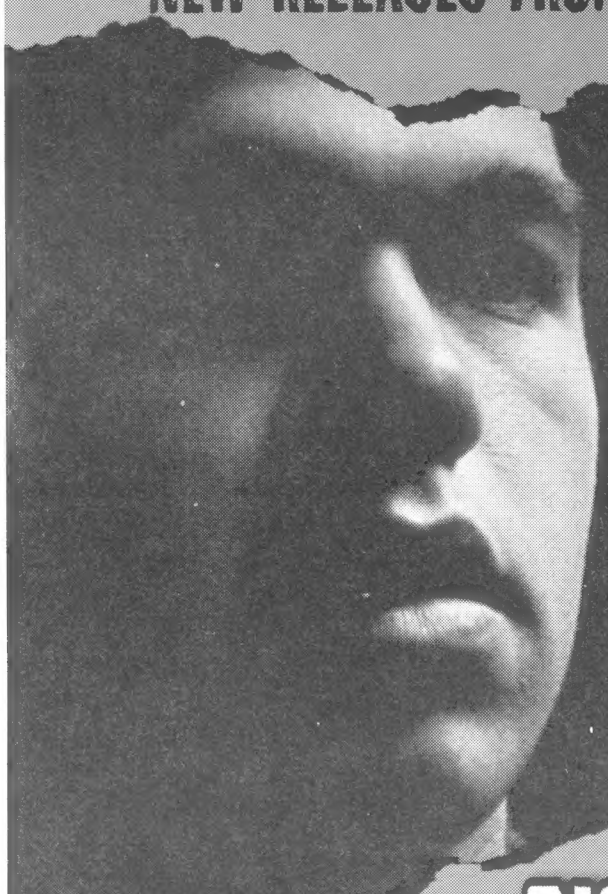
NEW RELEASES FROM MANGA™ ENTERTAINMENT



"AN IMAGINATIVE, PROVOCATIVE AND ENTERTAINING EXAMPLE OF FIRST RATE INDEPENDENT FILM MAKING."
- PAUL WUNDER, WBAI

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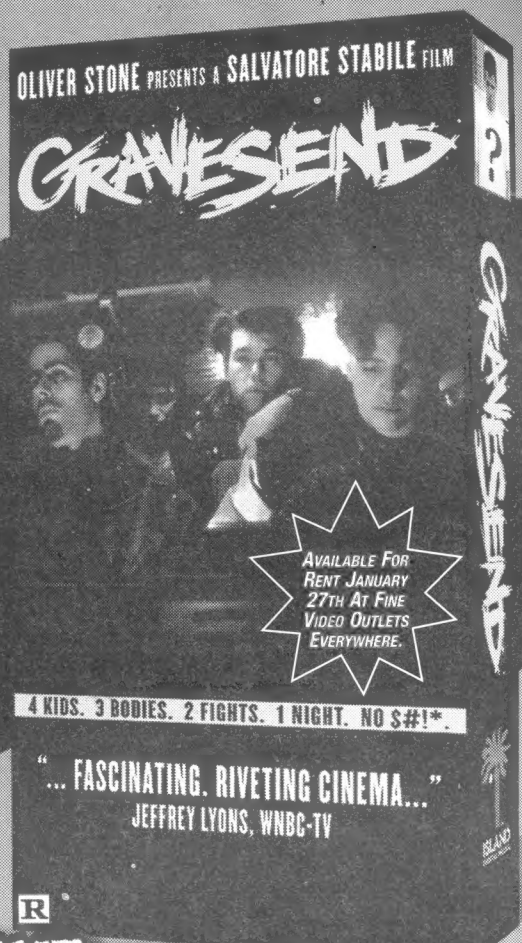
Filled with dry humor and great writing, GRAVESEND is directed by up-and-coming 22-year-old film maker Salvatore Stabile. Stabile's GRAVESEND is marked by an outstanding cast who give the film a raw power that keeps you glued to your seat.



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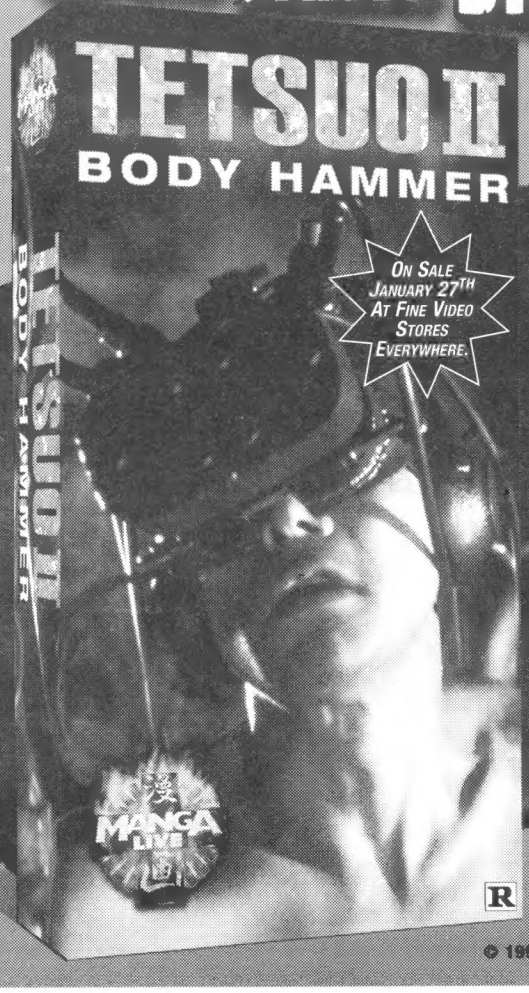

"SHOULD NOT BE MISSED BY ANY SCI-FI OR HORROR FAN." - CLIVE BARKER

"★★★" - ROGER EBERT, CHICAGO SUN TIMES

Bizarre, beautiful and horrific, TETSUO II - BODY HAMMER, is the stunning follow-up to the hugely popular TETSUO - THE IRON MAN. The young cyber-punk director, Shinya Tsukamoto, whose IRON MAN inspired comparisons to Lynch and Cronenberg, has again created a visually astounding mix of weird sci-fi nightmares and relentlessly energetic live action manga.

A wildly adventurous techno-thriller, TETSUO II - BODY HAMMER revolves around a Tokyo businessman whose son is kidnapped by a gang of indoctrinated street thugs. Pushed over the edge by his son's disappearance, Taniguchi undergoes a cyborg transformation from a mild-mannered family man to a ferocious half-man/half-machine walking arsenal.

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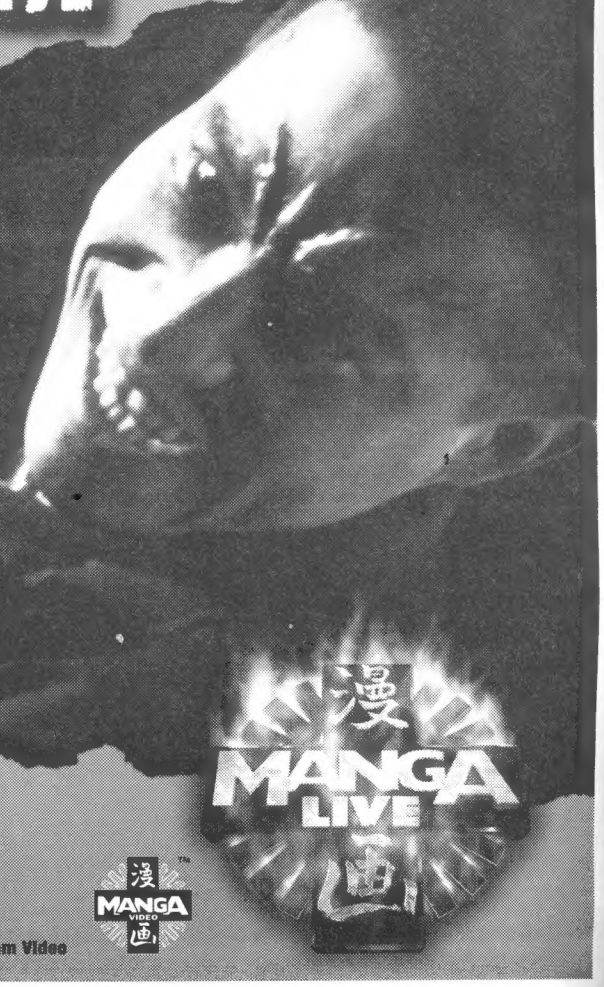

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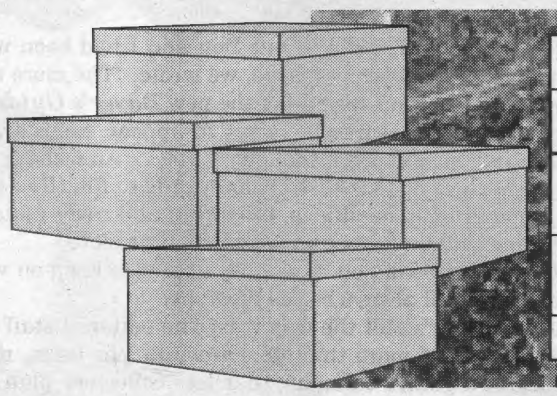

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16-20	11.50	13.50	14.50	17.75	25.50	48.75
21-25	14.00	15.25	17.75	19.25	28.50	65.50
26-30	15.25	17.00	19.75	22.00	29.00	75.00
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This week in CBG

1997 THE YEAR IN COMICS ...and what a year it was!

On the cover:

1997 was a "crowded" year with news flying right and left. What were the top stories? With input from the entire ***CBG*** editorial staff, artist John Drury created this week's cover in just a few days, summarizing events that took weeks and months to unfold in our pages over the past year.

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APE V alternative press expo • 1998

APE V swings into San Jose Feb. 21-22

The Alternative Press Expo expands to a two-day show for its fifth annual convention.

Coverage begins on Page 32

1997 toy news

Marc Patten offers an analysis of 1997's winners and losers in the toys and related comics collectibles arenas.

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But I Digress by Peter David 50
Peter's visit to the Muppet Mansion drops in on Page 50 this week.
Dateline @!!?★ by Fred Hembeck 78
A star-spangled quiz takes Peter's usual place for this week.
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Mark makes his way to Mid-Ohio-Con.
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Tony's Tips by Tony Isabella 58
Tony recalls his friendship with the Kirbys.

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15 years — Isn't that a decade and a half?

I'm writing this Dec. 29, 1997 — and recalling that 15 years ago on this day, I was desperately trying to help husband Don, son Stephen, and an assortment of pets cope with the wildness of getting settled in Iola, Wis., after having lived forever, it seemed, in Mentor, Ohio.

Don and I had left daughter Valerie behind to finish her sophomore year in the largest physical school in Ohio, since almost none of her courses would transfer. ("TV production?" Not likely.) We had come through a couple of months in which we had interviewed for and got the jobs of co-editors, bought a house, sold a house, arranged for the transfer of guardianship of Valerie, seen both kids through chickenpox, prepared for Christmas, and instantly packed the gifts for the move. We had our house, we were still sworn to secrecy about the change, and we still had one column to finish for Alan Light's publication, known as *The Buyer's Guide*.

Our assignment was to turn a cut-and-paste publication consisting primarily of *Trader*-section-like ads into an actual typeset newspaper — and we did it (with the help of the Krause support folks, including, of course, the people who were in charge of the 75% of the paper which was advertising).

Early feedback was chilling: At the time it seemed to range from outright hatred ("I hope you die," one communication read — from someone we'd always promoted and had considered a friend.) to scorn (One writer mocked the lack of illustration in early issues, despite the knowledge that we had literally nothing we could use for pictures in the first weeks.) to incredulity ("There'll never be enough news in the comics field to fill the pages of a weekly newspaper.").

Meanwhile, we were writing the bulk of each issue ourselves and filling those early editorials with pleas for material, at the same time typesetting copy with computers which were out of date even then. And a lot was going on for us to keep up with. Charlton was selling its heroes to DC; Harvey was "temporarily suspending" publication; Warren couldn't "confirm or deny" reports of a publishing hiatus; and Western said, "We're going to print comics." *Comics in Your Future* listed eight publishers, the ones actively publishing comics on an announced schedule to most of the direct market: Archie, Charlton, DC, Eclipse, Fantagraphics, First, Marvel, and Red Circle (an Archie imprint).

Our first issue was dated Feb. 11, 1983 — but Don and I had been working on it for far longer. A month later, in the March 4 issue, we wrote, "The more astute of you may have noticed that you still haven't seen all of the new ***Buyer's Guide***.

"Some of our planned regular features have yet to appear, some are still in the planning stages, and some we haven't even thought of yet. ... An issue the size of last week's ***CBG*** takes the equivalent of 15,000 to 20,000 words to fill. (By equivalent, we mean that we can use photographs, headlines, drawings, and cover stats to fill some of that space.) A larger issue could take twice that much — or more. ...

"The new ***CBG***? We're still working on it, and we expect to keep on working on it for years. To us, the new ***CBG*** will always be the next one."

A decade and a half later, that's still the way it is. The editorial staff and our contributors supply the equivalent of more than 45,000 words per issue, mind you. We can, at last, offer a week-at-a-glance calendar that lets collectors plan their comics shopping. We have free classified ads for subscribers. We can provide more illustrations than ever before. And yet —

And yet —

The new ***CBG***? We're still working on it, and we expect to keep on working on it for years. To us, the new ***CBG*** will always be the next one.

— ***Maggie Thompson***

Coming up in CBG

#1263 Jan. 30

Cataclysm
features
• DC's "shake up" of Batman
Ships Jan. 13

#1264 Feb. 6

Dark Horse
features
• A Groo cover by Sergio Aragonés
• A Dark Horse price guide
Ships Jan. 20

And coming up in the weeks ahead:
#1266 (Feb. 20) — It's magic!
#1267 (Feb. 27) — Cerebus' 20th Anniversary
#1269 (March 13) — Lawyers in comics

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Dan Mishkin and Tom Mandrake have 'Creeps'

By Brent Frankenhoff

"There are heroes in *Creeps*," series co-creator Dan Mishkin said. "Not who you'd expect or where you'd expect to find them, but out there facing the challenges that life's thrown at them." Mishkin writes the black and white series, which has art by co-creator Tom Mandrake.

Mishkin said the series' title "came from a line in a Frank Zappa song, 'Cop kill a creep. Pow pow pow!' I thought of that lyric and was struck by the idea that *Creeps* would be a great name for a comic-book series. And that it could be about the kind of people that Zappa meant when he used the word: people who were oddballs, outsiders, but they knew it and they kind of reveled in it."

Mandrake said that, after Mishkin shared his idea with him, "*Creeps* started appearing to me full-blown! I notice that most people I ask have at least one creep in them, but I've got a truckload. My problem's been weeding out which ones to use first — and characters like Gunk, Hairball, and Shrivel are still waiting for their chance."

The artist added, "Publishing *Creeps* in black and white isn't a cost-saving measure. It's the way this story wants to be told.

"But beyond the question of technique there's the opportunity to create a complete world view — a slant that will be uniquely *Creeps*; not just a part of someone else's vision or 'universe.'"

The series is currently being marketed to prospective publishers by Dogg Works Partner Dave Olbrich, who also represents Mishkin. Mishkin added, "The preview's getting a great response from everyone, including publishers of all sizes. We just have to find the one that'll give *Creeps* the best showcase. And that's not necessarily the biggest publisher, just one that's learned the real lessons of the changes in the marketplace — that it takes all kinds of comics to make the industry run, and the best ones are built on the hearts and souls of their creators. Creative control has got to be part of the deal."

Mandrake and Mishkin offered a further description of their series and its lead characters: "Call them The Fantastic Four of Skid Row: while Reed and Sue and Johnny and Ben are busy saving midtown Manhattan, somebody's got to look out for the people who get dumped on even in the best of times — because, when everything hits the fan, it's the creeps of the world who get hit next."

Olbrich's number at Dogg Works is (805) 523-9446.

Federal judge: Seizure of 'Tin Drum' was illegal

An Oklahoma City federal judge has ruled that police unconstitutionally seized copies of the 1979 Academy Award-winning movie *The Tin Drum* last summer after a county judge said it violated an Oklahoma state law that bans any depiction of minors having sex.

U.S. District Judge Ralph Thompson ruled Wednesday that police had illegally removed the film from public access.

Thompson wrote, "Before public officials take such action, they must first provide the interested parties an opportunity to present their contentions, evidence, and legal arguments for consideration before a court."

He reserved a decision on whether the film is child pornography and set a trial on that matter for April.

The movie, an R-rated West German-French film titled *Die Blechtrommel*, tells the story of a boy who "wills" his body to stop growing, as the Nazis invade Poland. For 18 years, the boy physically remains a child, communicating by beating his tin drum. One scene implies — but does not actually show — a boy who appears to be 6 or 7 (but who in the story has lived as long as an adult) performing oral sex on a girl who appears to be about 16.

An anti-pornography group found the movie on library shelves and complained. Judge Richard Freeman said that a film is obscene if it depicts a person under 18 having sex, and Oklahoma County District Attorney Bob Macy vowed to prosecute anyone in possession of the movie.

Police seized one copy from Oklahoma American Civil Liberties Union Development Director Michael Camfield, who said he had rented the video to check out the obscenity claims. Camfield sued the officers and Macy, alleging illegal seizure of a film protected by the First Amendment. The Video Software Dealers Association also sued.

Michael Salem, one of Camfield's attorneys, said Thompson's ruling could allow the film to return to video stores in Oklahoma County. But that is unlikely to happen until Macy agrees not to prosecute anyone who possesses the film, he said.

Quasar Comics' mail-bid auction scheduled for late January

Quasar Comics and Collectibles' 22nd mail bid auction catalog is nearly complete for its auction scheduled for late January. Quasar Comics Proprietor Bruce Edwards said, "I'm working like crazy to get the catalog out.

"The auction will feature a wide range of collectibles for nearly every fan's collecting interests.

"Goodies include several Golden Age Batman, Superman, and *World's Finest* comics, large selections of nice DC and Marvel Silver Age, including *Amazing Fantasy* #15, *Brave and the Bold* #34, many issues of *Showcase* from #28 through #64, *Fantastic Four* #3, and *X-Men* #3.

"Also in the auction will be a selection of 1970s and new comics, Warren magazines, early comics and science-fiction fanzines, Big Little Books, pulps, original art, toys, science-fiction and comics-related books, and more."

Edwards added that a selection of Dell and Gold Key comics of all genres will also be offered among the more than 1300 lots available.

The auction catalog is available in several formats. In addition to a standard printed and illustrated catalog for $2, a $20 computerized version for IBM-compatibles is available on an Iomega Zip disc containing scans of more than 300 lots.

Quasar Comics and Collectibles can be contacted at P.O. Box 2227, Louisville, KY 40201, (502) 451-4852, fax (502) 454-0025.

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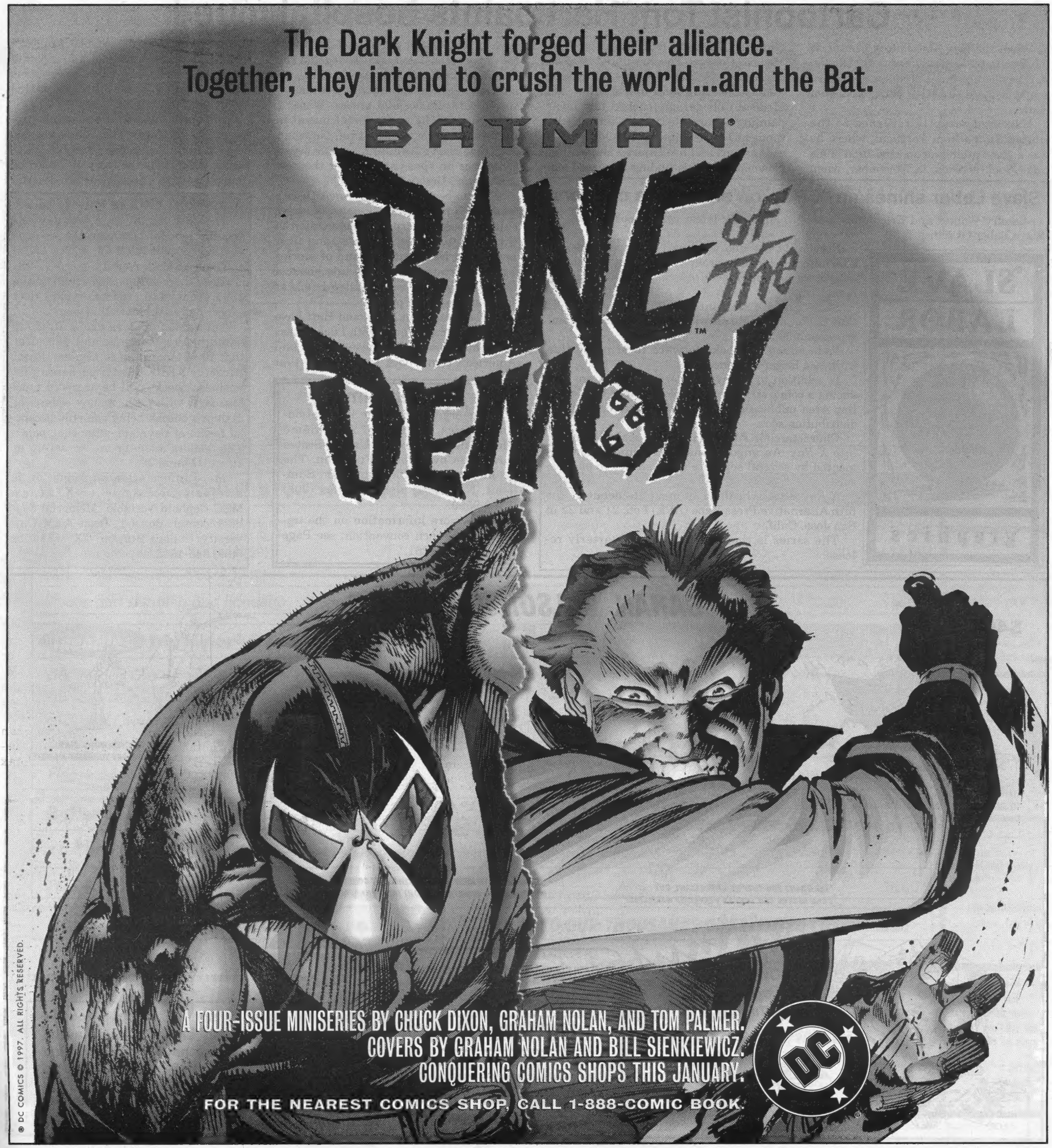
BACK ISSUES: Some recent back issues may be available for $2.95 each. Price includes postage and handling.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Cartoonist Tom Hart paints hospital mural

When the new Ambulatory Center at the Bradhurst Medical Center in Valhalla, N.Y., opened in mid-December, it sported a mural by alternative cartoonist Tom Hart.

Hart had recently returned to the United States from Portugal, where he was a guest attending an exposition of his comic-book artwork in November, when Jennifer Newman from the New York Medical College (The Bradhurst Medical Center is associated with the Westchester County Medical Center and the New York Medical College) approached him about painting a mural "to create a unique environment for the patients. The idea was to combine art and healthcare," an idea that Newman added is finding increased support in the medical community. This mural project was based on the model of the Hasboro Children's Hospital in Rhode Island where the art community became involved with the hospital project. Wanting to have a bright and colorful mural to lighten their hospital setting, Newman said that Hart's "beautiful artistic sensitivity was an obvious choice for the new Ambulatory Center."

Hart is best known for *Hutch Owen's Working Hard*" a graphic novel of street culture, poetry, corporate subversion of the masses, secret hideouts, and first loves, and *New Hat*, a group of stories which combine to reveal a tale about a barbaric world of wars, exiled heads of state, and executed poets.

Collaborator Jon Lewis and Hart have a fan following in Japan with *Pitch Unger*, a combination of Japanese manga and American comic-book sensibilities that forms a distinct tale of a wandering poet.

Starting in May, Hart is working on a continuing quarterly series with Lewis and cartoonist James Kochalka titled *Triple Dare!* from Alternative Press.

This spring is also the scheduled release date of Hart's *The Sands* graphic novel from Canadian publisher Black Eye Books, which tells the story of a married couple's move to a middle-eastern desert.

Slave Labor shines an 'X-Ray' on alternative creators

Landry Walker and Eric Jones have brought their latest comic book, *X-Ray*, to Slave Labor Graphics.

Previously, the duo were part of Puppy Toss, an alternative publishing group. Their most recent collaborative project was *Filthy Habits*, published by Aeon.

Slave Labor President Dan Vado said he feels that "*X-Ray* fits right in with the other humor comics we publish."

Vado added he "looks forward to bringing this work to a larger audience."

In addition to *X-Ray*, Walker and Jones are producing a comic strip for *BAM Magazine*, a California Bay Area publication that is scheduled for national distribution soon.

Characters for *Filthy Habits* will make their way into *X-Ray*. An ongoing main storyline is complemented by several separate short stories in each issue.

X-Ray #1 is scheduled to make its debut at the fifth Alternative Press Expo (APE) Feb. 21 and 22 in San Jose, Calif.

The series is then scheduled for quarterly release.

Addendum:

The organizers of the International Comics Festival of Angoulême have an office in the United States overseen by Isabelle Fuhrman. The address is One Cleveland Rd., Summit, NJ 07901, phone and fax (908) 598-9560.

For more information on the upcoming French convention, see Page 8 of *CBG* #1261.

AggieCon XXIX is March 26-29

The 29th AggieCon, a four-day science-fiction, fantasy, and horror convention, is scheduled for March 26-29 at Texas A&M University.

More than 1400 people attended the 1997 event, and organizers said they expect more attendees this year.

Tables for dealers are $70, if ordered before March 1, and $80 after that time. According to Dealers' Room Director Arnie Gantt, personal and business checks will be accepted until March 1, with cash, money orders, or cashier's checks being the only accepted forms of payment after that point. The dealers' room opens for set-up at 10 a.m. March 26.

More information on AggieCon is available from AggieCon XXIX, c/o MSC Cepheid Variable, Memorial Student Center, Box J-1, Texas A&M University, College Station, TX 77844, or (409) 845-1515.

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1C Gold Comic (fits 1935 to 1949) + 1950's Dells	8.25" x 11.25"	7.95	19.95	26.95	46.95	199.95	339.00
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Z3 Gold Comic (fits 1935 to 1949)	8 3/8" x 11.25"	9.95	22.95	32.95	59.95	259.00	459.00
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6C Gold Comic (fits 1935 to 1949)	7.75" x 10.75" + flap	21.95	81.95	139.95
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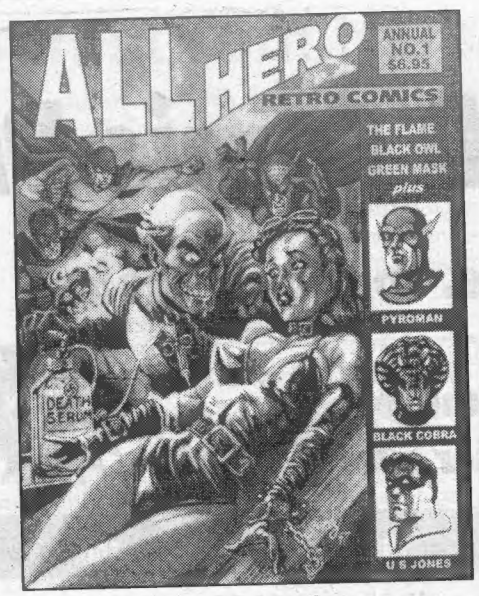
Comics NEWS

Aardwolf

Aardwolf has collected more of **Clifford Lawrence Meth**'s writings with art by such artists as **Alex Toth, Gene Colan, Dave Cockrum, Dave DeVries, David Boswell, Mike Pascale**, and **Mark Badger** into *Conflicts of Disinterest*, which is scheduled for release from Aardwolf in February.

According to Cockrum, who is Aardwolf's art director, "It's the most eclectic collection we've done yet. Aardwolf always places making art above making money, and this book proves it!"

The trade paperback is limited to 3600 copies retailing for $10.95 each, with the first 360 copies of the run signed and numbered by Meth and offered exclusively through Diamond for $13.95 each.



Six Golden Age super-heroes receive new "retro" stories in AC Comics' *All Hero Retro Comics Annual #1*, scheduled to ship in February. The anthology celebrates the first year of publication of AC's Retro Comics line. In the 52-page comic book, The Flame, U.S. Jones, The Green Mask, Black Owl, Pyroman, and Black Cobra have new adventures set in the 1940s, drawn by such modern-day artists as **Brad Gorby, Mark Heike**, and **Bill Black**. In addition, the annual reprints a Pyroman story from a 1942 issue of *Startling Comics*. The black-and-white comic book retails for $6.95.

Also in February, AC is offering a deluxe edition of *Secret Files of the Femforce*, previously only available polybagged with *Femforce #99*. The 32-page comic book, which retails for $4.95, collects the first appearance of Nightveil and the first team-up of Synn and Nightveil from Black's 1970s magazines *Captain Paragon #1* and *Fem Fantastique #2*. An additional eight-page story not published in the polybagged edition is included; it features Nightveil battling She-Cat.

Funny Valentine

Slightly early for Valentine's Day, Funny Valentine Press has announced the return of **Steve Darnell**'s *Empty Love Stories*.

The third installment in the irregular series, *The Empty Love Stories (Special)* is scheduled to ship in January with a cover by **Ty Templeton** and interior art by **Batton Lash, Steve Remen**, and **Lenin Delsol**.

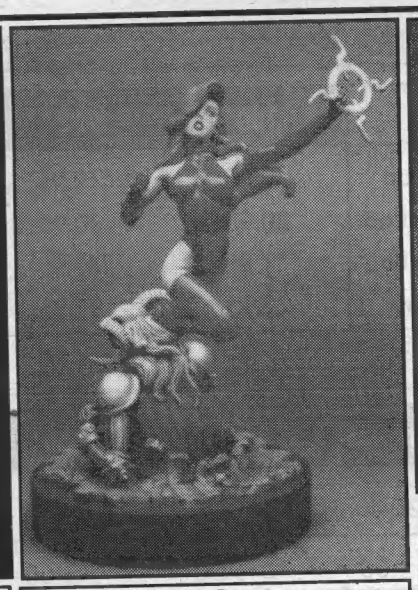
The 32-page black-and-white comic book, which retails for $2.95, contains three stories, "Love behind Bars," a tale of a chance meeting between a white-collar criminal and a lifer; "One Humiliating Incident after Another," the story of a shy woman who attempts to open up; and "Corrupting the Master Race," an interracial love story.

A two-part biweekly series by **Alan Grant** and **Arthur Ranson** is scheduled to ship from Caliber in February. According to Editor **Joe Pruett**, *The Hanged Man* is a "disturbing, yet highly imaginative tale of rebellion, freedom, mazes, death, and redemption.

"Working with Alan and Arthur and bringing this exciting project to Caliber has been nothing short of thrilling. The world that Alan and Arthur create here — the look, the story — will cause you to slowly read over each page, as your eye wanders carefully from panel to panel, appreciating the love and the care that these two gentlemen have put into this story. Upon reading this tale, you'll find yourself immediately awaiting the sequel, which Alan tells me is

(Continues on Page 12)

Superman 1998 Statue
Sculpted by William Paquet.
Ships March 18th.
Retail: $195.00.
Pre-Order Price: $175.00
plus $8.00 S/H.



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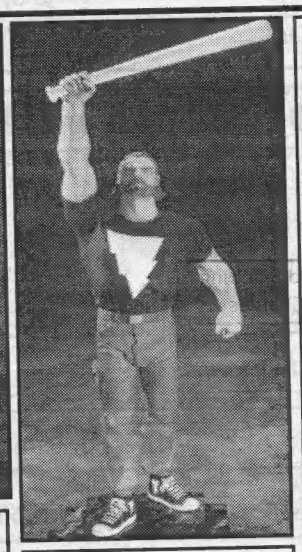

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750HB	7 1/4 x 10 1/4	Silver/Gold Comics	9	66	62 /1000	59
758HB	7 5/8 x 10 3/8	Gold Age Comics	9	67	63 /1000	60
778HB	7 7/8 x 10 3/8	Super Gold Age Comics	11	79	65 /1000	61
825HB	8 1/4 x 10 3/4	Large Comics, Mags & Letter	11	81	67 /1000	63

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678FB	6 7/8 x 10 3/4	Standard Comics	11	37	148	67
725FB	7 1/4 x 10 1/4	Silver/Gold Comics	11	38	152	68
750FB	7 1/2 x 10 3/8	Gold Age Comics	12	40	159	70
775FB	7 3/4 x 10 3/8	Super Gold Age Comics	13	45	178	72
825FB	8 1/4 x 10 3/4	Large Comics, Mags & Letter	13	45	178	74

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16	11 1/2 x 8 x 11 1/2	Silver/Gold Comics	36	124	199
18	12 x 9 x 12	Super Gold/Magazines	39	144	230
Acid-free, corrugated box. All white. Shipped flat.					
20	15 x 8 x 11 1/2	Current to Gold Age Comics	$22	$82	$130
Acid-free, 3% alkaline buffered throughout. 200 lb. grey corrugated. Shipped flat.					
13	15 x 8 x 11 1/2	Silver/Gold Comics	$36	$130	$230
15	15 x 9 x 12 1/2	Super Gold/Magazines	40	144	260
Acid-Free Flip-Top. 52 mil Solid grey/white. 3% alkaline buffered throughout. Shipped fully assembled, metal reinforced edges.					
10	8 x 4 x 11	Silver/Gold Comics	$33	$122	$195
Top of the line. Acid-Free, Lignin-Free. Flip-Top, Double-Walled, 3% alkaline buffered.					
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Mylites2™

2 mil Mylar® D with 1"+ flap

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700M2	7 x 10 3/4	Current Comics	$10	$33	$132	$59
725M2	7 1/4 x 10 3/4	Standard Comics	11	36	145	64
775M2	7 3/4 x 10 3/4	Silver/Gold Comics	11	37	146	68
800M2	8 x 11 1/2	Gold Age Comics	12	40	168	72
825M2	8 1/4 x 11 1/2	Super Gold Age Comics	14	46	185	74
875M2	8 3/4 x 11 1/2	Large Comics, Mags & Letter	15	50	198	78

Bundles are boxed, Others are professionally packed in shrinkwrap.

Mylites™

1 mil Mylar® D with 1"+ flap

Cat#	Size	Description	Price per: 100	500	3000	(1000) Bundle
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725M	7 1/4 x 10 3/4	Standard Comics	17	75	120 /1000	95
775M	7 3/4 x 10 3/4	Silver/Gold Comics	18	76	122 /1000	105
800M	8 x 10 3/4	Gold Age Comics	19	77	123 /1000	110
825M	8 1/4 x 10 3/4	Super Gold Age Comics	19	78	124 /1000	115

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725MY	7 1/4 x 10 3/4	Standard Comics	6	18	59	237	105
775MY	7 3/4 x 10 3/4	Silver/Gold Comics	6.25	19	63	250	110
800MY	8 x 11 1/2	Gold Age Comics	6.50	20	66	264	115
825MY	8 1/4 x 11 1/2	Super Gold Age Comics	7.25	22	73	290	120
875MY	8 3/4 x 11 1/2	Large Comics, Mags & Letter	7.50	23	75	298	130

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725S	7 1/4 x 10 3/4	Standard Comics	6.25	19	65	275	125
775S	7 3/4 x 10 3/4	Silver/Gold Comics	7	21	70	280	130
800S	8 x 11 1/2	Gold Age Comics	7.50	23	74	295	135
825S	8 1/4 x 11 1/2	Super Gold Age Comics	8.25	25	82	330	140
875S	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	27	89	356	150

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725T	7 1/4 x 10 3/4	Standard Comics	7.25	22	72	288	130
775T	7 3/4 x 10 3/4	Silver/Gold Comics	7.50	23	74	294	135
800T	8 x 11 1/2	Gold Age Comics	8	24	77	309	140
825T	8 1/4 x 11 1/2	Super Gold Age Comics	8.50	26	86	346	145
875T	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	28	91	363	155
SL	Slip-Lock matches width of sleeve opening		5	15	50	198	

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Cat#	Size	Description	Price per: 10	50	200	1000
700SHL	7 x 10 3/4	Current Comics	$8	$23	$76	$304
725SHL	7 1/4 x 10 3/4	Standard Comics	8.50	24	80	317
775SHL	7 3/4 x 10 3/4	Silver/Gold Comics	8.75	25	83	330
800SHL	8 x 11 1/2	Gold Age Comics	9	26	86	343
825SHL	8 1/4 x 11 1/2	Super Gold Age Comics	9.50	29	95	380
875SHL	8 3/4 x 11 1/2	Large Comics, Mags & Letter	10.50	31	102	410

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Cat#	Size	Description	Price per: 5	25	100	500
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725BT	7 1/4 x 10 3/4	Standard Comics	5.25	16	51	205
775BT	7 3/4 x 10 3/4	Silver/Gold Comics	5.50	17	55	218
800BT	8 x 11 1/2	Gold Age Comics	6	18	58	231
825BT	8 1/4 x 11 1/2	Super Gold Age Comics	6.25	19	61	240
875BT	8 3/4 x 11 1/2	Large Comics, Mags & Letter	6.50	20	65	250
SL	Slip-Locks matches width of sleeve opening		3	8	27	104

DIAMOND CASE™

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Cat#	Fits Tops! Size	Description	Visible Framed Size	Price per: 1	10	50
725DC	725T	Standard Comics	6 7/8 x 10	$19.50	$175	$749
775DC	775T	Silver/Gold Comics	7 1/4 x 10 1/4	19.75	176	775
825DC	825T	Gold Age Comics	7 3/4 x 10 3/8	19.95	177	798

UV SHEETS

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Cat#	Size	Description	Price per: 10	100
675UVS	6 3/4 x 10 1/4	Current Comics	$8	$55
700UVS	7 x 10 1/4	Standard Comics	8	59
750UVS	7 1/4 x 10 1/4	Silver/Gold Comics	9	64
758UVS	7 5/8 x 10 3/4	Gold Age Comics	10	71
778UVS	7 7/8 x 10 3/4	Super Gold Comics	11	75
825UVS	8 1/4 x 10 3/4	Large Comics, Mags & Letter	12	80

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COMICS NEWS
(From Page 10)

under way even as we speak."

Caliber Publisher **Gary Reed** added, "We decided to go ahead and put both parts of this series out in the same month — a couple of weeks apart — so the reader won't have to wait the normal two months to read the conclusion. Let me say that I've seen the finished product and it's a really nice-looking package. I'm sure you'll agree with me when you've had a chance to read it for yourself."

Each of the 32-page issues retails for $2.95.

Reed has a project of his own on tap for February release with the debut of *Seeker*, an ongoing bimonthly series written by Reed with art by **Chris Massarotto**.

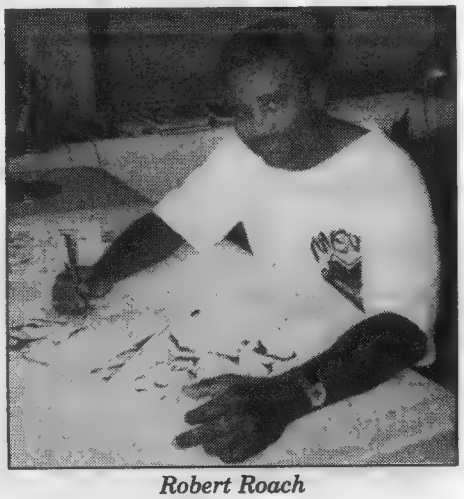
Caliber Managing Editor **James Pruett** said, "*Seeker*'s been a project that's been on the drawing board here at Caliber for the past couple of years. We waited until we had what we thought was the perfect concept in which to launch *Seeker* and now, after months of searching, we found the perfect artist to complement the script."

The series begins with the introduction of a new *Seeker*, who takes the place of a previous incarnation that's locked away in a mental institution. The new Seeker doesn't seem to fit into any specific mold, appearing as an assassin to some and a hero to others.

Two variant covers are available on *Seeker* #1, by **David Williams** and **Patrick Meadows**, respectively. The 32-page black-and-white comic book retails for $2.95.

Black Inc! Imprints

Egyptology is the focus of *Menthu*, the first series from Indiana-based Black Inc! Imprints. The series, written and drawn by **Robert Roach**, tells the story of Rashan, a young man who learns that stories he thought were simply myths and folklore are real and that his true father is Anhur, the Egyptian god of war. During his quest for more answers, Rashan is attacked by Sebeq, a crocodile-headed demi-god, and learns from Prof. Ghali, an Egyptologist, that his godly name is Menthu and that Anhur can be found in the Egyptian underworld.


Robert Roach

According to Roach, "Menthu is a reluctant hero/god and a superstar athlete who, despite all that he has going for him, searches for his true destiny by confronting his father. I guess he's a little like the Prodigal Son.

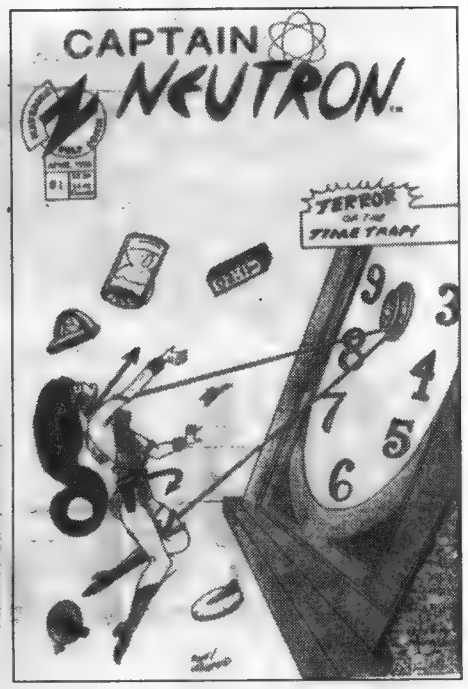
"Menthu covers stories and settings previously unseen in comics. Egyptian hell, Egyptian mythology's many strange gods, the historical architecture, *etc.* will transport fans and readers into a completely fresh comic-book reality.

"In two years of research, I've unearthed more stories and story ideas than I can cover in my lifetime. Egyptian civilization was the social, political, and financial crossroads for the world. All peoples could be found in Kemet ("Egypt" in ancient Egyptian), and various peoples will be represented in *Menthu*."

Menthu #1 is scheduled to ship in January and retails for $2.95.

Maverick Z Pulp Comix

Maverick Z Pulp Comix has scheduled the release of its first super-hero title, *Captain Neutron*, for February. Created by **Randy Z. Crawford**, the series features the adventures of a female scientist, Neutrina Bowman, who comes to our Earth from a parallel Earth and uses her Earth's advanced technology to fight crime. Crawford said *Captain Neutron* is an "attempt to recapture the idealism of the Silver Age



era of comics with a blend of modern super-hero elements.

"Hopefully this approach will result in a little different spin on the super-hero genre. I think many people will be intrigued at the result of our efforts, particularly how the lead character is portrayed."

The series has art by Crawford and **Scott A. McClung** and a back-up feature, Major Chron, a super-hero time-travel story written by **Conroy V. Jett Jr.** with art by **Adam DeKraker**. The 32-page black-and-white comic book retails for $2.50.

WINTER GETAWAY!

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#46 FN $24
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#47 FN $33
Mickey & Donald Vacationland
Dennis The Menace Vacation Special
#2 VG $17

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#1 VF $118
Donald Duck Beach Party
#1 VF $155
#2 VF $113
#3 VF $113
#4 VF $113
#5 VF $113
#6 FN $28
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#1 VG $22
#2 NM $115
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#1 VG $49
Tom And Jerry Winter Fun
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Letters will be edited and may be cut due to length and other considerations. Responses to *Oh, So?* will be in first — unless otherwise identified — will be by Maggie Thompson. Other respondents are signified by their initials:

BWF: Associate Editor Brent Frankenhoff
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The best way to get in touch with us is by e-mail, fax, mail, and phone (in that order).

Robert Beerbohm
P.O. Box 507
Fremont, NE 68026

I still fondly remember being at the El Cortez Hotel circa the mid-'70s for that year's rendition of the San Diego Comic-Con when I went to locate my first wife, Susan, as the dealers' room was shutting down one night. I was famished from a long day of dealing and had just scored a 1942 Simon and Kirby Newsboy Legion page from *Star Spangled*. I found her lounging by the pool across the street next to an elderly lady. They had been having quite the chat for several hours, and when I showed the page, Sue said, "That's nice, dear," and the lady smiled and asked me if I knew what comic book it had come from.

Susan informed me that we were going to dinner with this lady just as soon as her husband showed up. I was told her name at the time, but since I was tired and hungry, it didn't register. Not making a connection, as few of us back then ever connected a comics creator with other family members, I sat down and chatted with the lady and my wife.

The lady smiled a couple of times, as others gawked over my page. We went on to discuss the great San Diego weather, the Depression of the 1930s. She gave us advice about remaining in love over the long haul, since we were then newlyweds: anything but actually talking about comics, which was a relief after nine long hours in the "trenches" of running tables. After about 20 minutes of chitchat, up strolled Jack Kirby, along with a small contingent of doting admirers. Jack asked this lady how she had been doing the last few hours. She responded that she had been having a wonderful time talking with Susan and that the four of us were going to go out to dinner together.

Me? For a short while I fell into a semblance of that rare disease called "Fanboy Shock Syndrome," which some get when they realize that have been talking to a Comics Legend and didn't know it. The type where one is asked to look at and actually talk with Ghod. But talk we did, as Jack was by now used to fans being in awe of him. They both were so disarmingly pleasant.

After a nice dinner, Roz turned to me and said, "Susan tells me you buy and sell comics for a living." I answered in the affirmative. She then proposed an art deal I couldn't turn down. She asked me if I would be willing to shell out $1000 for 50 of Jack's then-more-recent comic-book pages. A price they felt comfortable with and which afforded me an opportunity to turn a profit on the pages. I ended up with a number of *Jimmy Olsen* pages, a few *Forever People*, and a number of *Captain America* pages from the #200 range when Jack had come back to Marvel. Plus Jack drew a special CA sketch into this art book I used to get fanboy drawings for.

It was easy to see from that evening where Jack drew a lot of his inspiration from.

Tom Maon
1657 Neptune Ave.
Wilmington, CA 90744

What a great exchange of ideas in your letter column in #1260. I, too, quit Barry Windsor-Smith's magazine/comic book for two reasons: He started to lose focus, in my opinion — and that old size problem.

I have collected comics for more than 40 years now and, yes, I do keep them preserved in boxes. One of the joys of my new retirement has been going through all my old comic books, cataloging them and pulling issues to reread and enjoy again.

One of my biggest disappointments are the comic books on my shelves that are off-size and got pushed around and slipped behind things and got damaged. My copy of Wham-O's big comic book has been a victim of size. My copy of Giger's *Alien* art book cracked and separated the day I opened it. Some of my big Kirby art books have literally fallen apart or had corners bent and covers scratched.

I preserve my comic books as best I can, not for some nutty speculator or mad collector reason, but so that I can go back and read them and enjoy them. The points you made in your response to Windsor-Smith's letter are well taken and echo the feelings of many of us. One

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Oh, So?

From Page 14

of the reasons I buy all the hardcover comic-book reprints, such as the DC Archives series, is that they will hold together and give me years of enjoyment.

I am sure that Windsor-Smith did not mean to imply that the very reason we preserve our comics is because of the self-developed schizophenic mindset of the publishing industry that panders to mindless collectors, but it sure sounded that way, and I resented the wording.

I think the reason *Storyteller* failed goes beyond just the size, but, indeed, that was a factor. The very fact that I preserved my comics is one on the reasons I can go back and read and enjoy his marvelous, early *Conan* work for Marvel. I, too, am still looking for the viable option.

Joe Petrilak
Acclaim Ink.
The Fan Club for Acclaim Comics
146 N. Terrace Ave.
Mount Vernon, NY 10550

It's so nice to see you sidestep Barry Windsor-Smith's comments and make a futile attempt to defend Cliff Biggers, yet still Smith's point was taken: Retailers are jerks. They would rather have something that fits neatly into a bag than something different.

To elaborate a bit on your defense; if everyone *did* preserve these expensive collectibles as you wish you could with your personal collection back in the 1930s, then *Action Comics* #1 would today be a $20 comic, $5 in VF condition. Then there's *Action Comics* #2: $15, $3 out of the polybag.

That's what this comic-book marketplace has boiled down to. Let's get the focus back to where it should be: the stuff inside the flashy cover and its significance on the art form comic books are. After we pass that hurdle we can worry about preserving it for the future.

Par Holman
1097 E. Webster Dr.
Sandy, UT 84094

"'Twas the night before Christmas, and all the through the house, not a creature was stirring — except my computer mouse." OK, doggerel out of the way, today (Christmas Eve) I got my copy of ***CBG*** #1259 and found out that Gladstone is cutting back its titles from newsstand to deluxe collectors' editions. Bah, Humbug! That's no Christmas present.

I'm sorry to see it, because I think that it is important to have the Disney comics (what I would call entry-level comic books for younger readers) on the newsstands. I also understand that it is a different world than the one in which I grew up, economically and in many other ways, and business decisions are often unpopular.

I will miss the Gladstone comics: I have been a regular Gladstone purchaser since the line was started in the mid-'80s with the notion of reprinting Carl Barks and the work of other great Disney comic-book artists. As was quickly noted, Mickey Mouse wasn't a character that was viable in comic-book form in the modern era, so the line concentrated on the ducks.

I found a lot to like about the Gladstone comic books: Don Rosa for instance, European artists like Branca and several others. Less likable were the Barks imitators doing unmemorable stories. There were some issues of various duck titles that were read, filed, and instantly forgotten by me, but who knew what some kid might think when reading them? Maybe they turned her or him onto comic books for life.

In my own case it was *Uncle Scrooge* #7, aptly published right after my 7th birthday in 1954, which I date my own Disney comics collecting from. The story is known as "The Seven Cities of Cibola," although it was not titled in that original issue. To my young mind it had everything: adventure, humor, exotic locale, and funny villains (The Beagle Boys). When I saw the boulder crashing down on Indiana Jones in *Raiders of the Lost Ark*, I recognized the inspiration as coming from that story. I'd like to think that was the inspiration, anyway.

I think Carl Barks stimulated a lot of young minds, and it seemed only proper to keep his work accessible to the public in an inexpensive format. I regret now that many impulse purchases will probably be lost with the deluxe format, since they will be aimed at the dreaded "collector's market." Lord, I hate that term. To me it indicates someone carefully putting his purchase into a bag and into a comic-book box, never to see the light of day until it is resold at some future time.

I can't turn back the clock and I can't change what distributors want for selling the Disney comics. I can only be sad that some kid might not have the opportunity to read a new printing of "The Seven Cities of Cibola" and find the same sort of magic world I found more than 40 years ago.

Finally, to Bruce Hamilton and Gladstone: Thanks for all of those issues and keeping the spirit of the Disney comic books alive. I wish you luck in your future endeavors.

Geoff Grogan
Creator, *Dr. Speck*/Publisher, Bug Books
200 Sixth Ave.
Brooklyn, NY 11217

Happy holidays, folks! What a terrific early Christmas present #1258 was. The testimonials to comics' greatest spokesman were fun to read — but from my view the best testimonial, and most interesting article, was Peter Sanderson's well-thought-out discussion of the Marvel hero. I found his discussion illuminating, particularly in light of the current industry doldrums and a to *Oh, So?* by Ron Seifer in #1253.

Sanderson is really onto something when pointing out the differences between Stan Lee's vision of his heroes' alter egos and their current manifestations.

In so many ways the current incarnations are devoid of the vulnerability Stan took so much time to invest them with — a capitulation to current adolescent-male power fantasies, fueled by ultra-violent Hollywood imagery in films and video games, *etc.* Stan Lee and his generation are, of course, products of an era before military-industrial complex, pre pre-packaged television wars. The point becomes crucial when considering Seifer's point in #1253.

Seifer's idea, unfortunately couched in inflammatory rhetoric, is that the industry itself has narrowed its audience by narrowing its vision of what constitutes a hero and, thus, a comic

(Continues on Page 18)

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Oh, So?

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book, as well. His point is well worth considering, especially when glancing at the front window display of any local comics shop. Super-hero imagery of a particularly arrested variety dominates the windows and displays. Emphasizing overly muscled characters who bespeak physical power and sexuality at the expense of maturity, strength, and intellectual capability, it draws an audience to the shop which is almost entirely male, ages 14-26.

Whereas mainstream comics at one time (pre-direct market) meant a host of differing characters, images, and styles — the approach to mainstream comic books has grown increasingly homogenized over the years, with the result that tastes have been narrowed, as well. The result is that characters which once would have paraded across a Sunday comics page or had comic books of their own produced by Dell or Gold Key or Charlton or Fawcett are now marginalized to the corner of the shop devoted to small press.

Whereas George Herriman and E.C. Segar were at one time carried in mainstream newspapers, their approaches to storytelling and drawing have been eliminated from today's mainstream comics. When a comic book as imaginative, wonderful, and potentially mainstream as *Akiko* by Mark Crilley generates regular sales of only 5000 copies (and, by the way, I'd be ecstatic if *Dr. Speck* did 5000 copies), it indicates that the range of market tastes has become far too restricted.

I think this point is an important one whose genesis is complex and extends beyond the realm of comics to the entire culture. As a researcher, I regularly examine micro-forms of newspapers dating across the 20th century and I believe that there is a decided difference in the tenor of times after World War II. One may say, as Eisenhower warned, that the nation has been in a battle-ready stance since the the onset of the '50s, excepting the period of the Vietnam War (1963-1975), when there was an open struggle over the direction of the country.

This is the period in which Stan Lee, Kirby, Ditko, O'Neil, and Adams created thoughtful, introspective characters defying cultural sterotypes. After the war in Vietnam ended and the military-industrial complex was rebooted by the Reagan administration, excessively violent imagery began to proliferate in film, music, television, and elsewhere. Power figures became the norm, individuals who showed no sign of weakness or indecision, initiating the era of Schwarzenegger, Eastwood, Liefeld, and Lee (Jim, not Stan).

This is barely a sketch of a thesis; there are certainly other avenues to explore in the discussion of narrowing tastes and imaginations. One might also explore America's obsession with youth as a cause of this phenomenon.

Nevertheless, it is undeniable that, as the range of what sells in the comic-book marketplace is for the most part restricted to Marvel or DC, the encouragement of alternative views wanes. So much has the market narrowed that "alternative" now refers to anything that is not DC or Marvel — and for a retailer, anything that is not Marvel or DC is a risk. A recent column by Mark Evanier, in which he discussed comics produced years ago as shoe-store giveaways (I used to love those!), reinforced how little is currently done to cultivate a broader audience.

Seifer's point — and it shouldn't get lost amid his language — is that by limiting the audience, whether through the machinations of the direct market or in editorial responses to current hit movies and Hollywood icons or by limiting the range of aesthetic choices available to an artist or in depending entirely on the core Marvel and DC customers at the point of purchase, is highly problematic, perhaps even suicidal. While there is a lot of really great stuff out there — and most of it was there at SPX '97 this past September — series like *Akiko* won't find their audiences until the industry as a whole believes it is as important to the future of comics as the latest "Heroes Regurgitated," and the culture of violence we have been hypnotized by is openly challenged.

Here's to creators like Stan Lee and Charles Schulz: artists and writers who, rather than restricting their palettes to preconceived notions of taste, have broadened the scope of their fields.

P.S. Look for *Dr. Speck* and me at the next Big Apple Con, New York City, Jan. 10.

Jason W. Lehto
14303 NE 81st St.
Vancouver, WA 98682

First, let me say that I've been a faithful reader of ***CBG*** for the last 10 years or so and I look forward to its arrival in my box every week. I cannot think of many other publications with a relatively small circulation that continue to put out quality material on a consistent weekly basis for such a low subscription cost. Further, as a full-time mail-order dealer, I would truly be lost without such a reliable source of information, affordable advertising, and access for purchasing and selling funny books. I wish you success and continued publication in the years to come.

All right, enough sucking up. This is the first time in my 14 years of dealing and collecting that I've written to *Oh So?* for publication. I hope there is some information here that will be deemed useful enough to make your pages.

The main reason I have written is to wish Cheryl Clementi luck in her future undertakings. I have advertised in ***CBG*** sporadically for the past 8 or 9 years and on a more regular basis in recent times. Whether I was a small advertiser or a contract advertiser, your staff has been helpful over the years. Cheryl has been especially so. One of the main reasons that I decided to get into 52-issue, weekly contract advertising was due to the professional service of Cheryl and your advertising staff. Cheryl was always professional, helpful, courteous, and friendly.

By the way, Jim Felhofer, your advertising sales manager, has handled my account since Cheryl's departure. So far, I am completely satisfied with his service and I'm sure he will fill Cheryl's position with a quality individual. Cheryl's job may be filled, but she will not be replaced.

Your free classifieds have vastly improved the value of your 'zine for me personally. It's a great freebie, a nice gesture, and I have had success using them. Thanks, ***CBG***.

I have a suggestion for a new section in ***CBG***. If it isn't possible to put in ***CBG***, it could go in *Comics Retailer*. However, I feel it would be useful to most ***CBG*** readers. I would like to see a retailer market report section. It could be one or

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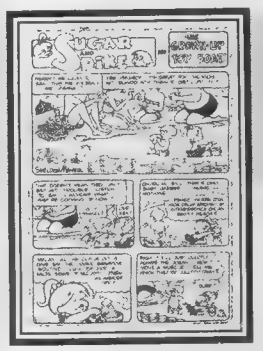

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Oh, So?

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two pages every week or two. I would be similar to those Overstreet used to put in its monthly price guides five or so years ago. Since the loss of a monthly Overstreet price guide, there has been a lack of this type of material in the market. It would be a report of significant sales and purchases from reputable dealers and stores around the globe.

Of course, it should include a heading with the advertiser's information including: name, address, phone, fax, e-mail, mail order or store, *etc.* This would help the reader understand the geographical value and it would provide an incentive for retailers to participate, since most of the major dealers and stores read or advertise in ***CBG***. Perhaps a screening process could help (references, lack of complaints to advertise, *etc.*). Also, maybe a contract could be produced (12 or 26 market reports throughout the year for a similar amount of free *Showcase* ads, *etc.*).

CBG does have a price section, but because of its frequency, it is a long time between price values for a similar comic book. The other monthly pricing publications tend to focus on newer items. This market report would focus on what's selling, possibly with extra emphasis on older (pre-1980) material. Personally, I would like to see a lot more reliable and timely information available to the public regarding market trends. Some current trends needing more exposure include: '70s and Bronze Age, romance, late '60s to early '70s horror, late '60s to early '70s giant-size comics, early female heroes, certain Gold, and most Silver Age comics. I would probably be interested in participating in market reports, if this were to see print.

I haven't looked recently, but does your publication still maintain that any tape on a comic book is in Fair condition? I have over 55,000 comics in inventory right now, and I've seen a lot more come and go. I may not be perfect, but I definitely consider myself an accurate grader. I absolutely believe that not everyone could ever grade the same, but with so much of the value dependent upon the condition, I feel that education in grading is fairly important.

I have a hard time believing that you can get a grade down to a number on a 100-point scale; however, I do believe it can get close. I think that the *Overstreet Comic Book Grading Guide* is pretty accurate in describing grades acceptable to the more experienced grading public. I do realize that definitions change, the guide is not perfect, and grading is based strongly on the public's acceptance. I also realize that hardly anybody with grading experience would consider a nice, solid, complete book with a small piece of clear tape on it a Fair book at best.

With so many advertisers and collectors selling comics through your publication, perhaps tightening the definitions and (dare I say it?) conforming closer to Overstreet's guidelines would help. Also, an occasional printed reminder for ***CBG*** readers would be nice. By the way, readers, *do not put any tape on your potentially valuable comics*. It almost always does more harm than good. One exception is clear professional archival tape to maintain structural integrity in extreme circumstances where the comic book would be further damaged without it. Clear archival tape doesn't stain and can be removed (at a price) by a professional restoration service. I still don't suggest using tape. Also, don't restore your books unless you're properly trained. It's best left to the professionals, and, in this, you often get what you pay for.

When buying and selling comics you must absolutely open the book and look for missing pages, centerfolds, and coupons. Even when just roughly grading, this could have extreme impact on the value of a comic book. I have returned many comics, often to large reputable dealers, because they were incomplete. Although some do, many sellers to not take the time to check this. If someone is willing to take the time to process my order and cash my check, then he should have time to open each comic book and do a page count. It only takes seconds per comic book and is well worth the effort. A NM comic book you paid $1000 for could easily be worth only $50 if it is not complete. It's easy to overlook a missing centerfold or missing pages in squarebound comics without doing a quick page count. Caveat emptor — 'nuff said.

Help Please. How about those Marvel reprints from the late '70s through the '80s? During this time period, Marvel reprints were often not clearly identified. According to Overstreet's annual price guide, a large diamond with no date and a blank UPC can be a reprint. Often it occurs on movie or TV-related books. Many stores, dealers, and collectors don't realize this.

I have also found some Marvel comics from the same time period with a black diagonal slash printed through the UPC. [Slash across the UPC code is a direct-market sign. For authoritative word, Felisa Garrido or Suzy Lee at Marvel were in production and do the singularly quiet and unrewarding task of reprints. Often reprints may be indistinguishable.] Often but not always, the date and number at the top are in the standard small diamond (not associated with being a reprint). Does anybody out there know what the heck this is? Is it a reprint or just a distribution feature? I assume it is the latter, because it sometimes occurs on comics that I don't believe were popular enough to reprint. I think I have some *Marvel Super-Heroes* and *Marvel Tales* with this feature, as well as some issues of *Amazing Spider-Man*. This reprint information is becoming more important, as the value of many '70s comics climb. I'd hate to see someone pay $60 for a reprinted *Star Wars* #1.

Publishers continue to publish quality, on-time material. I like the larger attempts to revitalize their core Gold, Silver, and Bronze Age heroes and titles. Sorry, but I do not like messing around with Superman. I could have lived with a permanent death, but the rebirth and new costume aren't personally my style.

Lower prices and a resurgence into the newsstands is important. We need new readers from the younger public. Schools, libraries, movie theaters, dentist offices, military bases, colleges, mega-stores, bookstores, toy stores, supermarkets, malls, video game retailers, coffee-poetry houses, video retailers, *etc.* all need to be hounded to carry comics. Shrinkwrapped, bubble, scratch-n-sniff, silver, holo-crud covers are fine for truly important comics. But the suck-'em-dry, speculator feeding frenzy mentality served up by publishers and emphasized by retailers has killed our future potential readers.

(Continues on Page 22)

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Oh, So?

From Page 20

There really needs to be advertising connecting comics-related movies and TV programs and especially videotapes to their inspirational source. For example: at the beginning or end of the movie (before everyone leaves the theater, not after the credits) a reminder "If you enjoyed *Super Stretchy Funny Guy* the movie, then you'll love the comic book, now available at newsstands and specialty shops in your area." Also, somehow, the general public needs to know that it can get its *Peanuts, Popeye, Garfield, Dilbert,* Mickey, Donald, Daffy, and Bugs at a comics shop in addition to the Spawns, Supes, and Spideys.

Happy holidays, and thanks to ***CBG*** and its readers for just being there when so many other publications and fans have called it quits.

[The source I contacted didn't know whether the diamonds with no date and blank UPCs were reprints. He suspected they were simply alternate packaging for other purposes, printed and released at the same time as the first edition.

The black diagonal slash through the UPC code was a sign that the comics in question were intended for the direct market, not that they were reprints. It indicates what the Spidey face in the UPC box did later. My source warns that Marvel reprints of some eras may be indistinguishable from first printings. We frequently run out of room on our listing of defects and how they affect conditions of comics. You'll find it (with photos) in our annual ***Comic Book Checklist and Price Guide****. And, yes, we still hold that any tape means a comic book can't make it to "Good" condition. We're open to debate but, since the* ***only*** *long-term effect of any tape is to degrade and destroy the paper to which it is affixed, it should be of more concern than tears, creases, and the like – which need never be worse than they are when the item is sold.*

We really appreciate hearing from you – and we, too, wish Cheryl the very best. We'll pass on your kind words to her. Her move was predicated by non-comics concerns – despite her long involvement with comics, both here and (in earlier days) with Capital City. She cared deeply about helping the advertisers with whom she worked and was a pleasure to work with.

We'd very much like to do increased coverage of market reports from folks like yourself. I'd appreciate hearing from anyone else interested in participating – and we'll be in touch with you.]

Mic McConnell
1521 Michaels Rd.
Richmond, VA 23229

Congratulations to Susan Alston for her election to the CBLDF board of directors and to the position of treasurer. However, I was bemused by the following line in the article announcing the news: "The board of directors is intended to represent all aspects of the comics community: creators, publishers, retailers, and distributors."

Oh, so? "All aspects of the comics community"? Are fans no longer part of the comics community? No wonder we long-timers get so disillusioned with this hobby.

[I called Denis Kitchen Dec. 30 to have him explain the CBLDF's position with regard to having fans serve the organization.

He replied, "Technically, fans are certainly eligible; ***anyone*** *is eligible. The board's composition* ***has*** *been based on what I would call a 'professional balance,' but there's no reason a fan couldn't be on the board.*

"Arguably, all or most of the people on the board right now ***are*** *fans, as well as being retailers, distributors, publishers, and creators. Nevertheless, I understand his point. I'm perfectly willing to take it to the board; it's a perfectly legitimate question.*

"In essence, no offense was intended."]

Maurice Simmons
14412 Windy Oak Circle
Upper Marlboro, MD 20772

I'd just like to say thanks to ***CBG*** for being such a great publication, in many ways.

First, I'd like to thank you for bringing us timely, in-depth info every week.

Second, I'd like to thank you for your quality service. When I renewed my subscription, I did it too late and I missed an issue. But the operator asked if I wanted the issue I missed and I said yes. So I was mailed the issue first class, even though I had only missed the original mailing by a day. Now *that's* service. Thank you.

[Some people think the editorial staff (or the ad staff or even the design staff) is almost single-handedly responsible for what they like about ***CBG****.*

One of the things I love about working for Krause Publications is that so many people here care so very much about helping our readers and advertisers. From the cheery voices at the switchboard (who are real people) to the circulation folks (who are the ones who got you that issue you missed) to – Well, you name it. They care. I get really spoiled, sometimes.]

Gary Sommer
706 Woodburn Rd.
Rockville, MD 20851

Help! We recently had a discussion at work about Lobo. Yes, we usually don't have such intellectual discussions, but it was a slow day. One of my coworkers said that Lobo appeared in Marvel comics. I was of the opinion that he was only in DC comics. To settle the argument, we did a web search and ran across a website that was an index of various comics characters. This site (which lists the comic books in which a character appears, the year, and the publisher) indicated that four issues of *Lobo* had, in fact, been published by Marvel. I can no longer find this site (yes, I did see it; no, it was not a mirage) to do further research.

In desperation, I have turned to ***CBG*** and its readers. Can anyone provide more info about this? Was Lobo actually published by both DC and Marvel?

*[**JG**: According to the* ***Overstreet Comic Book Price Guide****, the only comics titled* ***Lobo*** *which were not published by DC were published by Dell in the mid-'60s (using a different character, of course). In addition, there was a* ***Lobo-Mask*** *crossover done with Dark Horse and an Amalgam* ***Lobo the Duck*** *issue.]*

*[**JJM**: Marvel had a gruff character named Lobo in* ***Team America*** *(in 1982-3). He was actually mild-mannered compared to DC's character, although you never would have believed it at the time.]*

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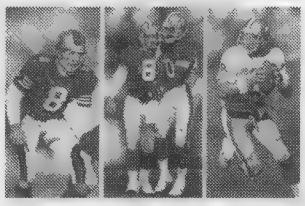

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Gallery-quality, autographed print of Seattle Mariner's hitting star, Ken Griffey, Jr. is also limited to 450 prints, and at this price, they won't last long. Each print is individually signed, numbered and comes with a certificate of authenticity. *LESS THAN 50 REMAIN! GET YOURS BEFORE THEY'RE SOLD OUT AND ONLY AVAILABLE ON THE SECONDARY MARKET!*

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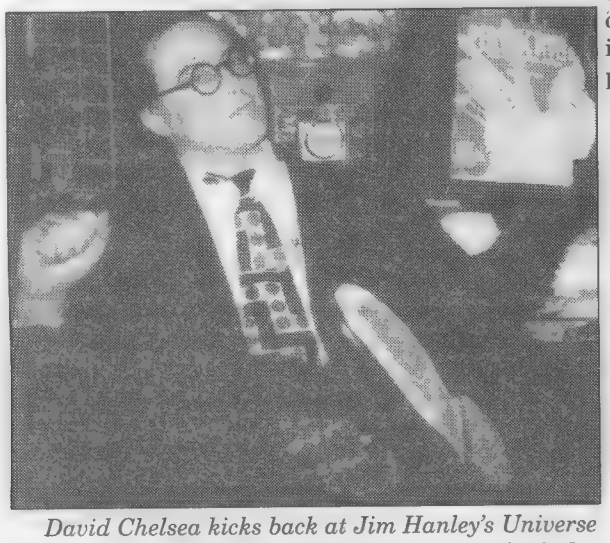
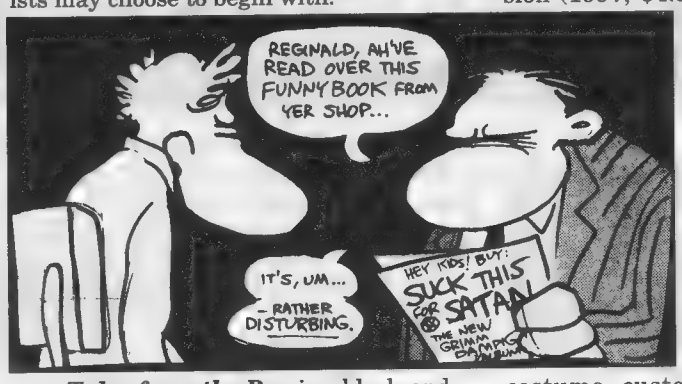
By Maggie Thompson

• ***Perspective! for Comic Book Artists*** (1997, Watson-Guptill Publications, black and white paperback, ISBN 0-8230-0567-4, $19.95) is written and drawn by David Chelsea, whom some may recall from the Eclipse series *David Chelsea in Love*. Chelsea handles the topic in much the same way as Scott McCloud handled his in *Understanding Comics*: producing a factual book about an aspect of comics told in comic-book form. This is packed with exactly what it says: information on perspective for comics artists. "You might think that the center of the ellipse is at the perspective center of the circle, but this is never the case. Instead, the center of the circle is at the perspective center of the square it's inscribed in." And — in the same area of discussion — Chelsea contradicts "a very important rule. It's in all the books, and it's wrong, wrong, wrong! Here's what they say: Perspective circles parallel to the ground always have their long axes parallel to the horizon. Here's the truth: Except for directly under the center of vision, perspective circles tilt like crazy." He goes into exhaustive detail — but wraps up with a bunch of shortcuts some artists may choose to begin with.



David Chelsea kicks back at Jim Hanley's Universe during a New York signing for ***Perspective! for Comic Book Artists***.

Photo by Ali T. Kokmen, courtesy of Watson-Guptill Publications



• ***Tales from the Bog*** is a black-and-white series originally written and drawn by Marcus Lusk and now done with the aid of Scott Roberts (of *Miep and Patches*, seen from time to time in ***CBG*** — and of *Pattycake*, to boot). The most recent two issues, #6 and #7, have Roberts on pencils (and #7 increases his input to layouts). However, the feeling and art of the comic book haven't changed, and available now is the first story arc. Here's how it goes; if you just want to give it a try, the seven back issues are available for $3.50 each, but there's a Volume One limited edition (signed and numbered) for $16, and it contains those issues. All this is from Aberration Press, 824 Main St. E., Glencoe, AL 35905.

In 1996, Lusk and his wife also opened a comics shop, The Cartoon Gallery, in Birmingham, Ala., and neither that nor the arrival of their daughter in May has changed the quality of the work: It is gently excellent — a funny animal strip featuring blobby creatures living human lives. One of the threads of the first story, in fact, is in direct reference to Planet Comics — and involves (see above) the poor guy who runs a comics shop in town (and the eventual elimination of comics from the general store). The art is OK, if not exceptional, but it does not detract or distract from what Lusk has to say in his insights, wry twists — and other story elements, as well. Warm, quietly witty, occasionally thought-provoking. Why not start with the paperback now?

• It's a shame that the enticing art of the Linda Fennimore cover of Acclaim's new *Classics Illustrated* version (1997, $4.99) of Baroness Orczy's 1905 novel ***The Scarlet Pimpernel*** is not echoed by the interior art by Patrick Broderick and Ralph Reese. Keeping in mind that there's little tougher than trying to adapt a period piece in comics form (adding to the problems of storytelling the additional challenge of correctly showing costume, custom, architecture, landscape, science, and the like), readers will still find the story is too stiffly depicted. And the coloring is too dark throughout — with similar-looking characters whose appearance could at least have been varied by differentiating their hair color — but weren't. Nevertheless, the Acclaim line always contains entertaining reading (thanks in part to the very classic nature of its stories) — and it benefits from the scripting of Madeleine Robins, as well as from her careful and detailed editing of the entire series. The essays following the story are packed with tidbits, analyses, and downright harsh words for the work examined. And students using Acclaim's *Classics* line to help them through literature courses will find far more help than they ever had with the Gilberton originals. Has your area high school discovered these valuable volumes yet?

• ***Impulse*** #34 (Feb 98, DC, $1.95) is pencilled by Rousseau and inked by Barb Kaalberg. In last issue's review of his *Wonder Woman: Amazonia*, it was noted that "far too little is seen today" of writer William Messner-Loebs' work. What's cheering is that he has been taking on what seem to be increasing numbers of assignments. He first came to many readers' attentions with his 1983 *Journey* title, which he wrote and drew for nearly 30 issues. Later, he won more fans with his two *Epicurus the Sage* graphic novels, drawn by Sam Kieth. Both were treasured by small, but devoted, audiences. Today, he is steadily becoming better-known through his handling of super-characters (*Artemis: Requiem*), as well he should. The cover has a Christmas theme, but the story involves super-speedsters Max and Bart in a story that involves potential change to the Earth. Both interpersonal squabbling and threats to evolution on the globe are tangled in an entertaining ("Try the roast trilobite! It tastes just like chicken!") web. Worst-case scenario: Comics readers will learn about the Devonian Age. And ponder possibilities of alternate universes, as our protagonists seem to find themselves trapped in a world they *did* make.

• ***The Wolfrider's Guide to the World of Elfquest*** (1997, Wolfrider Books/Warp Graphics, hardcover, ISBN 0-936861-39-8, $19.95) is written by Theresa Robeson and is mostly text, save for a nice color section by Wendy Pini. (The illustration above accompanies a color picture without the labels — giving the reader a clear view of character designs at the same time those characters are identified.) Newcomers should approach this exhaustive guide to the creation of Wendy and Richard Pini (edited by Joellyn Auklandus and Richard) cautiously, since story twists and turns are necessarily discussed in considerable detail. And the book does not just consist of the storyline of the ongoing work that is the Elfquest world. There are a publication timeline (as well as a storyline timeline), citations for other creators involved with the story, a list of major character names, a glossary, character biographies — and much more. A must-have for *Elfquest* buffs.

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1997 THE YEAR IN COMICS

...and what a year it was!

Analysis by
John Jackson Miller
CBG Associate Editor based on selections made by the whole CBG editorial staff

Illustrations by
John Drury

We're a little late, and we know it.

The week after Christmas is a cacophony of recent-history lessons from the media, with Top-Ten lists hailing down like canned hams. We don't claim to be any different, except in one respect: We decided to wait until the year was actually over.

Why?

- **Dec. 28, 1994:** Marvel Buys Heroes World
- **Dec. 27, 1996:** Marvel Files for Chapter 11
- **Dec. 31, 1997:** Top-Selling Comic Book of the Year, *Darkness* #11, Scheduled to Ship. (Actually, it hit stores Jan. 2, a historical footnote with headache potential we may have to pretend we never heard it.)

The defense rests. If the newsmakers are willing to forego taking holidays, the least we can do is wait a week to close the book on the year.

Let's see. How would this opening go if it were on, say, *Babylon 5*? OK, let's give it a try...

It was the year the comics industry went to court. Some settled and walked away. Others are still there and show no sign of resolving their disputes this side of the millennium.

It was the year when many had high hopes for a recovery of the comic-book industry, after three straight years of recession. It didn't happen, although signs of distress were less prevalent. While all the data aren't in, ***CBG*** estimates from early figures that the total revenues at retail for comic books will be in the range of $400 million to $425 million, off from $450 million in 1996, and just half of the 1993 peak of $850 million. It's the mildest drop yet, dollarwise, in this recession, and while a decline of 10% in a single year may be nothing to get excited about, industry revenues in 1997 were still higher than they were through the entire decade of the 1980s.

It was the year when — finally — a Marvel feature film outgrossed a DC film. But it was more like a technical knockout, since the film was Marvel by a technicality trivial enough to elude even many hardcore comics fans.

It was a year when some comic books came out, too. One in four of them was from DC. As one industry figure after another preached the righteous final extermination of the comic-book speculator mentality, the top-selling comic book of the year based on retailers' orders was Image's *Darkness* #11, was set to ship at the end of the year. It had 11 separate covers.

But back to the courtroom and this thing about Marvel. Perhaps you heard something about it?

1 The Marvel Saga: Just Imagine What Chapter *12* Will Be Like!

There's no contest. Actually, quite a lot is being contested, although you need to be an MBA to keep track of it all.

Take a breath.

At the end of 1996, Marvel Entertainment Group, battered by losses in the sportscard and comics markets and burdened by enormous debt piled up during the stewardship of CEO Ronald Perelman, filed for Chapter 11 bankruptcy protection. In 1997, corporate raider Carl Icahn, who had bought Marvel debt on the cheap, led other debtors in a legal battle to claim Marvel's collateral stock. One hearing after another ensued before Icahn successfully ousted Perelman's board, installed his own, and set to work trying to wrest control of Marvel's spinoff Toy Biz company. With the legitimacy of everyone's control at issue, with restructuring plans coming from every direction, and with a bankruptcy court judge opting to retire before spending any more time in this morass, a federal trustee was appointed to oversee the company last week. As the first anniversary of Marvel's Chapter 11 protection passed, the U.S. government is on the job making sure nothing else happens to Marvel while its ownership and future are settled. Its stock: now 50¢ a share, only a hundredth of its loftiest peak.

Hope that was a deep breath.

At times, 1997 has seemed something like "Old Home Week" for Marvel. Former Marvel exec Joseph Calamari was brought back by Icahn to serve as president of Marvel Comics. Various editorial changes have involved the return of creators including Mark Waid and, more recently, the appointment of Chris Claremont to the post of Vice President – Editorial Director of Marvel Comics. An even longer-term exile, former Marvel Editor in Chief Jim Shooter, teamed with Mile High Comics Owner Chuck Rozanski to seek backing in order to advance their own plan for Marvel, although some wondered whether anybody currently in the comics industry could round up the necessary financing.

It is, in fact, the sheer scale of the numbers involved which has, at times, made the Marvel story seem remote, a battle of financial giants whose interest in the comics medium is strictly a sporting one. Marvel's debt is more than the entire comics industry's sales in 1997 combined. *Before expenses*. Move the decimal point on Marvel's debt to Chase Manhattan one notch to the right and you've got *Korea*'s debt to Chase Manhattan. Perhaps it's an understanding of this perspective that led the writers of a surprising number of the Marvel stories in the mainstream press to recognize a fact comics readers already knew — that comic books, alone, aren't the sole cause of Marvel's financial woes.

Indeed, the people working at 387 Park Ave. South continued to release a full slate of comic books in 1997, although with some difficulty and ever-mindful of the ownership tribulations. Shirrel Rhoades, executive vice president of publishing, put his best spin on it: "The good news is that people are fighting over who gets to put money into Marvel and grow Marvel, and make it a much stronger business. It's like a custody fight where both parents love the child and want to nurture it."

Most people who care about comics hope the state chooses a good home, and soon. For while it's certainly true that, as stated above, Marvel's stock price isn't necessarily a referendum on comics as an art form, it has very much to say about the viability of comics as an entertainment medium in the short term. There is simply no telling how much damage would be done to the livelihoods of retailers, creators, distributors, and fellow publishers should Marvel stop shipping, for even a month, the comics that yet represent a third of the industry's revenue.

Last year's parlor game of figuring out what Marvel character to bid on at the auction (as if such properties would ever be divided) could seem gauche by comparison.

2 The Wrong Place at the Wrong Time: Planet Cops a Plea

Arguably, no censorship case in the 1990s has had a greater impact on the comics industry than the Planet Comics case. Artist Michael Diana, convicted this year of obscenity charges, was outside the mainstream of the comics community, and thankfully few retail stores suffered prosecution on the scale of the 1986 Friendly Frank's case.

That is, until Planet Comics in Oklahoma City, Okla., was raided by police Sept. 6, 1995, on a tip from a local group affiliated with the Christian Coalition. Thousands of dollars in merchandise were seized, and owners Michael Kennedy and John Hunter were indicted on eight obscenity counts simply for *stocking — not* selling to minors — material prosecutors said was obscene by local standards. Comic Book Legal Defense Fund lawyers interceded, and, while some of the more egregious counts were thrown out (such as the charge of child pornography for stocking Frank Thorne's Eros title *Devil's Angel*), both prosecution and defense were readying themselves for a September showdown in court.

And then, on Sept. 5 — just as

CBG's correspondent was packing to head to Oklahoma City — it was over. Faced with potential jail terms, Hunter and Kennedy chose to bargain rather than take their chances. They pled guilty to two felony obscenity charges and each received three-year deferred sentences and $1,500 fines. No impact on Planet Comics, however; the business had been one of several early casualties of the ordeal.

The industry reeled at the news. Retailers who might not have thought twice about certain racking decisions were given pause, and some wondered if the demoralizing outcome may have accelerated internal changes at the CBLDF.

Some small amount of criticism of the defendants' decision was forthcoming from creators. Others acknowledged it might have been too much to expect two of the soldiers on the "front lines" to risk decades in prison in Oklahoma City where, understandably, prosecutors and judges would be expected to run on their conviction records for years to come.

Especially when those soldiers had already lost everything else.

3 Maybe Just Holding His Breath: Good-Time Clarkie's Got the Blues

There's little doubt it was the top editorial story in comics in 1997. The issue where it happened became the top-selling comic book of 1997 to retailers and would've kept the title except for the Dec. 31 release of *Darkness* #11. The honeymoon over, DC turned Superman into an energy being and painted Big Blue electric blue. (Killing or cloning him were out of the question, one suposes.)

The change got modest news play in the mainstream press, and while most comics fans are in the habit of dismissing any supposedly permanent changes, DC resolutely kept the storyline going through the rest of 1997, taking time to pay tribute to the old "Superman Red/Superman Blue" tale.

(Which, in particular, has led some commentators to wonder: Where is some of today's nostalgia coming from? As Don Thompson wondered when he first told the ***CBG*** staff of the 1994 Spider-Clone storyline, the *original* arc wasn't particularly fondly embraced when it came out. Does ridicule ferment into favor?)

DC has definitely succeeded in getting fans talking about the character, although, increasingly, as the storyline enters its second year, some have grown impatient for the return of the original look (as if it were absent from every other non-comics incarnation available for consumption). So how long, O Kal-El? Well, the 60th Anniversary of Superman is in 1998, and DC will be announcing soon the month it'll be celebrating the event. It's doubtful you'll see the "electric" blue smile grace the cover of *Time*... unless they spring for Chromium!

4 Teamsters Won, Comics Zero: UPS Strikes Retailers

As if retailers didn't have enough to worry about — comics aren't an automatic sell when they *do* show up — in August their businesses were trapped in a fight they never made.

Comics distributors used to one-up each other opening satellite warehouses and running truck routes to retailers' doors.

The recession in comics ended that practice a while ago, shifting the vast majority of the flow of comics from distributors to retailers onto one vendor: the United Parcel Service.

When the little brown trucks stopped running due to a labor dispute between the Teamsters and the UPS — unexpectedly, since negotiations had seemed to be turning favorably as early as 48 hours before — distributors scrambled for alternative methods. Unlike many of its smaller competitors, who already had accounts with other carriers, by maximizing its volume business Diamond found itself with all its comics in the UPS basket.

Quickly, Diamond set up remote pick-up sites for retailers in nearly two dozen major metropolitan areas across the country. *Extremely* remote, said some retailers, more than 10% of whom — by Diamond's own estimates — were more than 150 miles away from a pick-up site. Other shipping options were used, with some retailers receiving shipments by Greyhound bus and a very few waiting to get their shipments until the strike ended. Some retailers, like the San Francisco group To Expand Retail Markets, banded together and hired their own truck to make site deliveries.

When the strike did end, 15 days later, it took a while for things to get back up to speed again. The second-guessing, however, was off and running. Diamond's strategy cost the company $40,000 a week, the firm said, and the Postal Service had slapped limits on how much its non-regular customers could send. Some shop owners begged to differ on that last part (although our own company's experience demonstrated that mixed messages were flying all over the place), and it must have seemed to Diamond as if it was hearing 4,500 different shipping suggestions from its customer retailers. That comics shipped at all was remarkable in its own right: Diamond owner Steve Geppi later observed, "In a multiple distributor situation, there wouldn't have been any cost economy for any one distributor to take the steps we did to ensure that comics continued to reach retailers."

Did customers notice anything different? It varied by location and the reaction of the individual retailer. (Some of those reactions were, well, stronger than others. One shop owner reportedly posted a large sign in his window telling fans to blame the Teamsters for any comics they were missing. We've heard no information regarding the current condition of the window.) In any event, it's a fair bet that your local shop owner's average blood pressure in August was higher than for the rest of the year.

Not to be forgotten, the Canadian retailers got their own turn when the Canadian Postal Service went on strike in November. Hopefully, their blood pressures are heading back to normal even now.

5 Fade to Black: Spawn, Steel, and the Odd Schumachery

CBG revived its regular media news column this year, absent since *The Buyer's Guide for Comic Fandom* days, acknowledging the continuing influence comics have on Hollywood. In one of the biggest stories of 1997, however, things worked the other direction, as Lucasfilm renewed its licensing agreement with Dark Horse Comics through the next batch of films — and protected the company's backbone from several competing publishers. Dark Horse's first quarter was dominated by titles supporting the *Star Wars* releases.

It was a good summer to have a film out about strange visitors from other worlds. A silly bug-eyed monster romp, *Men in Black*, became the top-grossing film of the year, possibly assisted by a fortuitous confluence of pop and real science headlines. After all, the film came out in a week in which NASA landed a bubble-wrapped roller skate on Mars and revelers observed the 50th anniversary of the Roswell marketing ploy.

It was, also, a comic-book movie — and, more, a Marvel comic-book movie — if only parenthetically. At first glance, few hardcore comics fans probably remembered that Aircel did two *Men in Black* series in 1990-91, which came to be associated with Marvel by virtue of Aircel parent Malibu's subsequent sale in 1994. To "civilians" — most of whom still don't know *Teenage Mutant Ninja Turtles* was ever a comic book — that lineage was more obscure, perhaps explaining why Marvel's efforts to capitalize on the attention in the comics shops didn't extend to a monthly series.

Either way, the Men in Black did chase a couple of earlier arrivals off thousands of screens: *Batman and Robin*, the fourth installment in the Warner movie series kicked off in 1989 by Tim Burton. Director Joel Schumacher's second batflick opened strong but faded quickly, as word of mouth and competition conspired against it. The definite un-summer blockbuster *My Best Friend's Wedding* was competitive with *B&R* by the time *Men in Black* came out, and the final domestic tally came in as the lowest of the four-film series.

While most critics were united

Passages: 1997

Losses in the comics community included the following in 1997.

Dan Barry, artist, *Johnny Quick, Vigilante, Flash Gordon*, late January.

Kim Yale, *CBG* columnist, comic-book writer and DC editor, March 7.

Stan Drake, creator of *Juliet Jones* and artist of *Blondie*, March 10.

Tom French, San Diego Comic-Con dealers' room organizer, March 16.

Lou Stathis, Vertigo editor, May 4.

Ruth Atkinson Ford, artist on *Patsy Walker* and *Millie*, June 1.

Manny Stallman, Golden and Silver Age artist, June 6.

Clay Geerdes, *Comix World* creator, July 8.

Mark Wallace, *Vixen's Keep* creator, Sept. 12.

Roy Lichtenstein, pop artist, Sept. 29.

Don Messick, voice artist, Oct. 24.

Samm Schwartz, Archie artist, Nov. 13.

Roz Kirby, wife of Jack Kirby, Dec. 22.

CBG's Top 10 Comics Industry News Stories for 1996

For your comparative consumption:

1. Diamond Buys Capital City
2. Marvel Files for Bankruptcy Protection
3. Image Breaks Up
4. Marvel Restarts Its Continuity in 'Heroes Reborn'
5. Comics Industry Malaise Continues
6. New York, Dallas Cons Cancelled
7. Industry Loses Greats
8. DC, Marvel Team Up
9. Superman Marries
10. Syracuse Threatens Retailer

The commentary for these events appeared in ***CBG*** #1210, Jan. 24, 1997.

Year in Review

1998 birthdates to remember

In 1997, we celebrated the 75th birthdays of luminaries Stan Lee and Charles Schulz. Here's a few dates to remember in 1998, followed by the number of years since the date of birth:

Jan. 4: Chic Stone (75)
Jan. 13: Ron Goulart (65)
Jan. 19: Joe Staton (50)
Jan. 27: Don DeCarlo Jr. & James DeCarlo (50)
Jan. 29: Jeph Loeb (40)
Jan. 30: Fred Hembeck (45)
Feb. 11: Frank Frazetta (70)
Feb 15: Art Spiegelman (50)
Feb. 23: Doeg Moench (50)
Feb. 26: Ric Estrada (70)
Feb. 26: Karen Berger (40)
Mar. 3: Max Allan Collins (50)
Mar. 26: José Luis Garcia-Lopez (50)
May 3: Bill Sienkiewicz (40)
May 4: Nestor Redondo (70)
May 5: Moebius (Jean Giraud) (60)
June 2: Barry Grossman (50)
June 9: Bob Bolling (70)
June 17: Bob "Chance" Brown (50)
June 18: Linda Lessman (50)
June 21: Al Hirschfeld (95)
June 24: Alan Zelenetz (50)
June 25: Alex Toth (70)
June 26: Jerry Bails (65)
July 5: Shel Dorf (65)
July 11: Dan Barry (75)
July 14: Jerry Sinkovec (50)
July 27: Bill Pearson (60)
Aug. 14: John Costanza (55)
Aug. 30: Robert Crumb (55)
Sept. 2: Rick Obadiah (50)
Sept. 3: Mort Walker (75)
Sept. 14: Bill Black (55)
Oct. 6: Alfred Harvey (85)
Oct. 6: Michael Carlin (40)
Oct. 9: Russell Myers (60)
Oct. 9: Mike Peters (55)
Oct. 16: Mark Badger (40)
Oct. 19: Jack Tippit (75)
Oct. 27: Bernie Wrightson (50)
Oct. 29: Ralph Bakshi (60)
Oct. 29: Batton Lash (45)
Nov. 5: Jim Steranko (60)
Nov. 11: Dave Cockrum (55)
Nov.14: Alberto Giolittti (75)
Nov. 21: Larry Welz (50)
Dec. 11: Morrie Turner (75)
Dec. 17: Andy Mushynsky (50)
Dec. 22: Ed McGeean (70)
Dec. 27: John Celardo (80)

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in disinterest, the film revealed a definite rift in the comics community. Basically, how comics fans felt about *Batman and Robin* depended on how they liked their Batman: screwed up or screwball. Viewers who felt Burton's first film redeemed the character in the popular culture from his 1960s TV incarnation found badness dripping from every inch of the celluloid. Those who felt The Dark Knight had gotten too dark rejoiced in Adam-Westworld with Schumacher, as the Caped Crusader played hockey with goons, rode a rocket surfboard, and vogued in full costume at a charity benefit.

Meanwhile, Todd McFarlane made his bid to become a household name with a Spawn animated series on HBO and a feature film. While some reviews were less than kind, the film's visual mastery caught theatergoers' attention, and box office returns were promising for a new franchise. McFarlane appeared on CNN's Sunday magazine *Impact*, in a story marveling at his $75 million empire and complete with a concerned mother tut-tutting about the influence of his toys. The attention provided a needed kick to *Spawn* comics sales in late summer.

Less successful was *Steel*, starring Shaquille O'Neal as the title super-hero. Crushed between goliath releases and unenthusiastically received by a critical community that hadn't really cared for the Los Angeles Laker's film work since essentially playing himself in *Blue Chips*, *Steel* never spent more than a week in many theaters. Video will probably provide most comics fans' first look at the film. The same goes for *Kull*, which faced some of the same problems.

Amid all this super-hero fare, perhaps the most important comic-book movie of the year was *Chasing Amy*, Kevin Smith's acclaimed relationship picture told against a comics-industry backdrop. It's a good bet that a fair number of its customers would pay $7.50 just to watch costar Joey Lauren Adams doing her taxes, but no matter. Anything which portrays comics as a pursuit of typical (well, sort of) adults is bound to help comics in the long run. As it stands, the most recognizable comics professional regularly portrayed in the media in 1997 remained the owner of The Android's Dungeon on *The Simpsons*.

What's his name, again?

6 Liefeld Agonistes: A Rough Road, but Going His Own Way

It may not have been an *annus horribilis* for former McFarlane co-Imageer Rob Liefeld, but it was no feature film and show on HBO, either. 1997 began with Liefeld and his former Image partners at legal loggerheads. Meanwhile, he was shouldering the burden of the additional expenses of running Extreme apart from Image. His tax problems with the State of California became public knowledge. On top of that, Marvel, which had contracted with his studio for two of the "Heroes Reborn" titles — *Captain America* and *Avengers* — wanted out of the agreement, sales on those titles up but not even a tenth of that of *X-Force* #1 back during Liefeld's Marvel glory-days. In all, not the best of times.

Liefeld settled with Image early in the year, and reached a resolution with Marvel concluding their business. He found a willing investor in former Malibu owner Scott Rosenberg, and set up shop with the former Extreme and Maximum titles under the Awesome banner. The company has settled into the middle tier of publishers, smaller than Dark Horse but always among the Top 10 publishers.

The time since hasn't been quiet for Liefeld — a well-publicized tussle with Marvel over the similarities between his Agent America (later, Fighting American) and Captain America had to be decided by a judge. But a return to the routine of just publishing comics would more than likely be a welcome change at the moment for this ever-colorful industry personality.

7 Facet by Facet: Justice Department Eyes Diamond

Remember ***CBG***'s top comics industry news story of 1996? Diamond Comic Distributors bought Capital City Distribution, bringing an end to the "exclusivity wars" touched off when Marvel bought Heroes World Distribution in late 1994. Diamond and Capital had scrambled to sign other publishers to exclusive agreements in order to make up for the loss of Marvel. Diamond locked up DC, Image, Dark Horse, and others, contributing to Capital's capitulation in July 1996.

Diamond further consolidated its position in early 1997, when Marvel, unwilling to continue its costly and trouble-plagued distribution experiment, closed Heroes World and turned over all direct-market distribution rights to Diamond. Where earlier in the decade the field was being contested by two large and several medium-sized regional distributors, in late 1997 more than 90% of comic-book distribution to comics shops is being handled by Diamond.

Fair trade and competition issues are definitely not a new subject for debate among comics professionals — some retailers were raising antitrust issues in letters to *Comics Retailer* long before Marvel purchased Heroes World. Diamond's dominance in its field along with the fact that that dominance was, in part, achieved and is, in part, maintained through exclusive agreements with suppliers have caused some commentators, including some of its smaller start-up competitors, to call for government inquiry.

Apparently, someone caught somebody's attention, since Diamond acknowledged in October that investigators of the U.S. Justice Department were looking into comics distribution. Diamond representatives said the investigation was a routine look at a service category in search of any structural trade restraints. Most of the agreements it has with suppliers can be terminated with short notice, Diamond said.

While Justice officials will not discuss the case, ***CBG*** has heard from several retailers and competing distributors who have been interviewed by investigators. One interviewee described the official he spoke with as "very well informed" about very technical topics about comics distribution, with discussion running the gamut of Diamond's distribution and publishing interests.

The fact that comic-book distribution is such an expensive, low-margin business to get into today would seem to support Diamond's position. The fact that the field *has* changed so much in such a short period, however, may be what led the government to consider an investigation prudent at this time. No ruling is expected until well into 1998 — if any ruling is made at all. Given how much things changed the last time the government seriously took a look at the comic-book industry, however, even the smallest chance of action would be enough to make this story worth keeping an eye on in 1998.

8 What a World, What a World: Chicago Con Sells Out

Nothing really bad happened at any of the major conventions this year. Considering that 1996 sunk the Dallas Fantasy Fair and the New York Comic Book Spectacular, that's saying something.

No, the action was behind the scenes this year. Not long after Chicago and San Diego resolved the issue of the rights to the trade name Comic-Con, Chicago owners shocked the industry community by selling the Chicago convention to *Wizard* magazine owner Gareb Shamus. The sale represented the last in a series of major comics divestitures by Gary Colabuono. (He'll never part with his collection, we assume.)

Despite a bumpy start (missing all preview publicity deadlines at ***CBG***) and a public dispute with former show employees, the first convention under the new ownership went off remarkably well. Some attendees — particularly small press creators and Golden Age fans — lamented the shift of focus of a convention traditionally dominated by comic books to a multimedia show, a trend likely to continue, given the newly redubbed Wizard *Entertainment*'s removal of "Comic" from the convention's name. However, fans of the wider spectrum offered should continue to enjoy "Wizard World: Chicago," just as Dragon-Con, Heroes Con, MegaCon, Mid-Ohio-

(Continues on Page 30)

9 Don't Cry For Me, Lake Geneva: TSR Leaves Town, Joins Wizards of the Coast

Over there in our neighboring gaming industry — which, again, contributed to the continued solvency of thousands of comics shops — everything went blooey in 1997.

Remember some of the new publishers that appeared back during the boom? Consider any of them — of any size — owning Marvel today and you'll know how strange things have gotten in gaming. Four years ago, Wizards of the Coast was one of dozens of small-press game publishers and was reportedly teetering on the brink. One hot product later, *Magic*, and it's the biggest name in gaming and buying TSR, the 20-year sales champ. It was a necessary rescue, however, since *Advanced Dungeons & Dragons* producer TSR's hard financial times prevented the shipment of any new *AD&D* product for the first half of 1997.

With 20 years of TSR backstock and plenty of alternative games to sell, few retailers selling games suffered much. The parallels to the comics industry situation are disturbing, however, especially in that the dynamics that kept retailers solvent during a TSR drought might not be

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Year in Review

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Con, Motor City, WonderCon, and others will enjoy vying for the title of the #2 *comic-book* convention in the land.

9 Eleventh-hour Save: Stoking the Fire in the Kitchen

For a nervous while, it looked as though, for the first time since 1969, this would be a comics industry with everything *but* Kitchen Sink.

Sales at the Sink sank along with everybody else's when the fortunes of the comics industry turned sour a few years back, but a few aggravating factors were all its own. Backing from Ocean Capital, which came on the scene around the time of the successful film based on Kitchen Sink's *Crow* property, evaporated in 1997. Kitchen's bold 1995 decision to back Capital in its struggle for survival, applauded in some quarters, limited the number of retailers hearing about its products, and Kitchen's return to Diamond following Capital's closure made for an uncomfortable return to the *status quo ante*. Chain bookstore distribution of *Crow* and other Kitchen titles became more expensive than it was worth, when that industry encountered its own hard times, and the lackluster performance of the 1996 sequel film *Crow: City of Angels* added to the turmoil.

After layoffs of editors, designers, and other employees earlier in 1997, matters reached a breaking point in the summer. CEO and Founder Denis Kitchen's search for new backing had gone unsuccessful until, in August, a deal was struck with Disappearing Inc., a group of private investors led by TV Producer Fred Seibert. The group purchased the publisher from the previous holding company in a foreclosure sale.

Kitchen was confirmed as president, publisher, and CEO of the reconstituted company, continuing his record as the publisher with the longest tenure in the industry.

10 Try Anything: Enhancements, Events Back Again

"Cross-overs are kaput." "Enhancements are evil." "Gimmicks are gone." "Only content counts."

We've all heard it. Many of us have said it. Not everyone is buying it.

In 1997, the concepts of the enhancement and the multiple-cover release slowly crept back into polite society as value-added benefits to purchasers, often at no extra remuneration to the publisher itself. When DC offered *Superman* #123 in enhanced "Collector's" and regular newsstand editions at the same price, the enhanced edition outsold the other four to one. *Darkness* #11, with 11 separate covers — 10 at the same cover price — became the top-ordered comic book by retailers in 1997. Marvel sought extra mileage from its "value-added" contribution by giving readers explanatory gatefold covers on comic books for just an additional four cents.

One project, "Faces of the DC Universe," involved no alternate covers but subtly encouraged completists by placing just the faces of characters on every DC cover in October, with logos reduced to a uniform style. The effect worked best for retailers who rack by publisher and whose racks offered, well, full-face exposure: Their customers were confronted with an effective wall of faces. Those retailers who rack comics by genre (in accordance, ironically, with the pleas of many publishers) or alphabetically saw the effect much diluted, and shops where the racks occlude each other wound up with walls of Kilroy-style peeping heroes.

Even the cross-overs of old were increasingly separated from continuity titles and given distinct "looks" as projects to rise and fall on their own merit. DC's "skip weeks" of old, which inhabited five-week months, became laboratories for experimentation. In addition to "Amalgam II" with Marvel (which, with less mass promotion, was a little more than half as successful as "Amalgam I"), DC took opportunities in September and December to offer integrated subsets of titles: "Tangent" and "New Year's Evil," respectively. "Tangent" separated some DC names from their institutions (we got the first new issue of *Sea Devils* in 30 years) and offered a unique cyber-pub cover motif.

Consumer reception of the "skip week" strategy naturally seems to depend heavily on the project being promoted. Marvel found out the hard way with "Flashback Month" in May that when it comes to buyers supporting a special event, publishers are required to provide a much greater burden of proof. Retailer feedback has become more critical than ever: Advance retailer response to "New Year's Evil" led DC to ship the project a week early in order to allow shops to maximize its sales potential. And, while some of *Comics Retailer*'s readers report that their customers are increasingly approaching these projects as take-it-or-leave-it chances to save some money, at least consumer resentment over having to buy issues of unwanted titles to follow a story in a wanted title is gone from the equation.

That's 10, a round number and a good place to stop. As ever, no list can capture everything that happened in a community in a given year, and ours is submitted as a basis for further discussion.

For an in-depth look at 1997 comics sales and the publishers who drove the market, look for the "***CBG*** Publishers 50" in issue #1265 (Feb. 13).

Associate Editor ***John Jackson Miller*** *had just stopped writing 1996 on his checks.*

'2001 Knight'

Arthur C. Clarke becomes Sir Arthur

Award-winning author Arthur C. Clarke is now Sir Arthur C. Clarke. British Prime Minister Tony Blair announced Clarke's knighthood Dec. 31 along with the names of 24 other knights and four life peers. The honors are formally granted by Queen Elizabeth.

In a phone interview with Reuters, Science Fiction Writers of America Grand Master Clarke said he would not be able to visit London to receive the honor because of ill health. "I am flattered. I wish I could go and meet the Queen at the palace, but my health will not permit me.

"I was greatly privileged to receive the CBE (Commander of the Order of the British Empire) some years ago and now I am looking forward to meeting Prince Charles when he comes to Sri Lanka."

Prince Charles will be the chief guest when Sri Lanka marks its 50th anniversary of independence from Britain in February. Clarke, born in Somerset in 1917, has lived in Sri Lanka since 1956.

In the last half century, many of Clarke's science-fiction predictions have become science fact, including his 1945 outline of a network of geo-stationary communications satellites. Perhaps best-known for *2001: A Space Odyssey* (based on his 1951 short story "Sentinel of Eternity"), he is currently involved in several more films and television programs based on his books of fact and fiction.

Other newly knighted figures from the world of arts and entertainment were Elton John, composer Richard Rodney Bennett, actor Michael Gambon, and painter Terry Frost.

Eight officials and servicemen involved in the funeral of Princess Diana were among close to 1000 recipients of lesser honors. They included three non-commissioned officers who led the pallbearers and the mounted escort for Diana's coffin.

Blair's spokesman told reporters the prime minister wanted to modernize the honors system to recognize more ordinary people nominated by members of the public.

'St. Swithin's Day' returns to print

Oni Press has announced that it has reached an agreement to publish the long-out-of-print *St. Swithin's Day* by Grant Morrison and Paul Grist in March.

According to Oni Co-Publisher Joe Nozemack, the series was originally published in installments by Trident Books and eventually collected in color by the same publisher but received limited distribution into the U.S. market on both occasions, despite critics' reactions. As a result, few American collectors have a copy. Nozemack added, "This is one of Grant's finest efforts, and we're very happy to represent this excellent tale to the host of new readers he's gained over the years since its initial publication."

St. Swithin's Day is a story about a disillusioned 19-year-old plotting his course with disaster. His internal dialogue takes readers to places this frightened, confused, and often lonely teen-age soul would travel to on any given day. These are not his best days, however, and his current short-term plans will have a dire effect on his life. Nozemack said, "Grant has created a script that taps into the real workings of a troubled mind teetering on the edge of destruction. Morrison's vision is boldly realized by the economic and evocative line art of Paul Grist. This is one tale that keeps you on your toes and wondering what's next until the very end."

Morrison said, "It's a story about loneliness and fear. I tried to address the randomness of the lives we lead and the ease with which one can make a simple choice and how irreparably devastating that choice can be. To ask: 'When someone is consumed by the overwhelming feeling of helplessness and and hopelessness, what options are left?' "

"I'm very proud of the work Grant and I put into this project," Grist added. "It'll be great to have it back out on the racks and easily available for today's readers."

Discussions for the project began at the 1997 Comic-Con International: San Diego, where, Nozemack said, "I was sitting there talking with Grant and View Askew Producer Scott Mosier, when they expressed their dismay over running out of the 'good stuff.' I happened to know where an extra-cold six pack was hidden, and the rest, as they say, is history.

"Seriously though, I've been a longtime admirer of both Grant's and Paul's efforts and couldn't be happier at the opportunity of publishing this wonderful work."

The 32-page, black-and-white comic book features a new cover painting by Grist and retails for $2.95.

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17 VG- 95.00
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23 FN- 95.00
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64 VG+ 12.00
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27 VF- 30.00
27 FN- 16.00
29 VF- 32.00
31 VF 37.00
31 FN 20.00
32 FN/VF 28.00
32 FN+ 21.00
33 FN- 21.00
34 VF- 32.00
34 FN+ 22.00
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35 FN/VF 25.00
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39 FN/VF 26 00
40 VF 34 00
41 VF 34 00
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44 VF- 17 00
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47 VF+ 21.00
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13 FN/VF 40.00
13 VG/FN 20.00
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20 FN/VF 26.00
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32 VF- 24.00
32 VF- 24.00
32 VF- 24.00
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13 VG+ 24.00
14 VG+ 23.00
14 VG 21.00
14 VG 21.00
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16 VG 23.00
17 VG+ 18.00
19 VG 17.00
21 VG+ 12.00
21 VG 10 00
22 FN/VF 24.00
22 VG+ 12.00
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40 FN/VF 12.00
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29 VF- 49 00
30 VG+ 20.00
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33 VF- 20.00
34 VF 26 00
36 FN+ 12 00
37 FN+ 12.00
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45 FN+ 37.00
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51 VF+ 29.00
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72 VF- 12.00
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74 VF 14.00
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41 VG 11.00
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56 FN/VF 29.00
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59 VG+ 18.00
60 VF/NM 49.00
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63 VF+ 32.00
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139 VG+ 31 00
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208 VG 17.00
233 FN 26.00
233 VG 18.00
274 VG/FN 19.00
281 FN 23.00
285 VG+ 31.00
296 VG/FN 20.00
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393 FN+ 19.00
403 FN+ 20.00
413 FN 25.00 (PC)
429 (Pluto) FN- 17.00
444 G- 6.00
468 VF- 65.00
473 FN/VF 17.00
505 FN+ 26.00 (PC)
509 VF- 26.00
547 VF 25.00
549 VF+ 18.00
579 VF- 20.00
595 VF 20.00
605 VF- 13.00
606 FN 20.00
609 FN+ 18.00 (PC)
614 VF- 45.00
624 VF 45.00 (PC)
625 VF 34.00
627 VF+ 44.00
627 VF+ 44.00
629 VF 30.00
634 VF+ 37.00
634 VF- 30.00
638 FN 34.00 (PC)
639 VG+ 25.00 (PC)
642 VF 19.00
649 FN/VF 19.00
658 VF- 34.00
659 VF+ 26.00
664 FN/VF 52.00 (PC)
665 VF 26.00
668 FN/VF 23.00
671 VF- 65.00 (PC)
672 FN/VF 23.00 (PC)
682 VF 35.00 (PC)
688 FN+ 18.00 (PC)
689 VF+ 18.00
693 FN/VF 37.00
697 VF+ 12.00
701 VF+ 55.00
702 NM- 50.00
703 VF- 44.00
707 VF- 32.00 (PC)
712 VF 35.00 (PC)
712 VF 35.00 (PC)
716 VF+ 50.00
716 VF 45.00
717 FN+ 23.00 (PC)
723 VF 55.00 (PC)
726 FN/VF 16 00
735 VG/FN 55 00
738 VF+ 55 00 (PC)
743 VF- 23.00
757 VF- 45.00 (PC)
758 VF+ 31.00
782 FN/VF 16.00
784 VF+ 37.00 (PC)
784 VG+ 11.00 (PC)
787 VF- 28 00
791 FN+ 19 00 (PC)
802 FN/VF 30 00
805 G 17.00
806 VF 26.00
866 FN/VF 30 00
869 FN/VF 26 00 (PC)
873 VG+ 9 00
893 VG- 8.00 (PC)
972 VG+ 16.00
985 VF 37.00 (PC)
985 VF- 33.00 (PC)
994 VG+ 13.00 (PC)
1004 VF+ 44.00 (PC)
1010 VF 62.00
1012 FN+ 23.00 (PC)
1019 VF+ 34.00 (PC)
1021 VF+ 28.00 (PC)
1023 VF 44 00 (PC)
1024 FN 32.00 (PC)
1025 FN- 43 00
1025 VG 28.00
1027 VF- 32 00 (PC)
1027 FN/VF27 00 (PC)
1029 VF 30.00 (PC)
1037 VG+ 27.00 (PC)
1044 VF/NM 55.00 (PC)
1045 VF- 34.00 (PC)
1052 FN+ 26.00
1055 FN+ 26.00
1056 VF+ 34 00 (PC)
1056 VF 29 00 (PC)
1058 FN/VF26.00 (PC)
1059 VF+ 49.00 (PC)
1066 VF/NM 85.00 (PC)
1070 FN 23.00 (PC)
1073 VF- 55.00
1075 VF+ 49.00 (PC)
1076 VF/NM 72 00 (PC)
1076 VF- 37.00 (PC)
1076 VG+ 16.00 (PC)
1083 VF+ 34.00 (PC)
1087 VF 47.00 (PC)
1092 FN 16.00 (PC)
1107 FN- 13.00 (PC)
1109 FN+ 37.00
1109 VG- 24.00
1110 G+ 34.00 (PC)
1130 VF+ 55.00 (PC)
1136 VF- 27.00 (PC)
1144 VG/FN 20.00 (PC)
1157 FN/VF 18.00
1160 VF+ 100.00 (PC)
1161 VF 62.00
1168 FN/VF31.00 (PC)
1169 VF- 75.00 (PC)
1170 FN/VF45.00 (PC)
1179 VF 49.00 (PC)
1186 FN- 17.00
1187 FN- 21.00 (PC)
1187 VG/FN 18.00 (PC)
1215 VF- 33.00 (PC)
1245 VG+ 29.00
1283 FN/VF62.00 (PC)
FRONTIER FIGHTERS
7 G+ 36.00
FUNNY STUFF
4 FN+ 90.00
GOLD ARROW WESTERN
6 G/VG 30.00
GREEN LANTERN
13 VG+ 47.00
16 VG+ 36.00
21 VG+ 31.00
24 FN- 37.00
27 FN- 37.00
28 FN 41.00
29 VG+ 31.00
30 FN+ 48 00
31 FN- 30 00
33 FN+ 39 00
34 FN/VF 48 00
34 FN- 30.00
37 FN/VF 49.00
37 FN/VF 49.00
38 VF- 59 00
40 VF- 300 00
44 FN+ 26 00
44 FN+ 26.00
45 VG+ 30 00
47 VF 42 00
50 FN+ 26 00
53 G/VG 9 00
56 VF+ 38 00
56 FN 14 00
57 FN/VF 26 00
57 FN/VF 26 00
58 FN+ 20 00
59 FN- 58 00
62 VF- 18.00
62 FN/VF 16 00
63 VF- 17 00
64 FN+ 12 00
65 VF+ 24.00
HAWKMAN
2 FN- 54 00
3 VG 26.00
4 FN- 36 00
5 FN+ 44 00
6 FN/VF 47.00
7 FN/VF 42.00
7 FN 30 00
11 VF- 29.00
12 VF- 28.00
15 VF 34.00
16 FN/VF 20.00
20 FN/VF 20 00
20 VG 10 00
21 VF+ 30.00
HOLIDAY COMICS
8 (L B COLE COVER) VG 30 00
HOUSE OF MYSTERY
45 G- 8 00
88 G+ 8.00
98 G- 6.00
102 G/VG 8.00
102 G+ 6.00
126 G/VG 7.00
140 VG 7.00
146 VG/FN 19.00
155 VF 42.00
157 VF+ 48.00
157 FN+ 28.00
158 VF 42.00
159 VF/NM 55.00
159 VF- 40.00
159 FN/VF 29.00
160 FN/VF 48.00
160 FN 34.00
161 VF+ 34.00
161 FN/VF 30.00
161 G/VG 8.00
162 NM- 40.00
162 FN/VF 24.00
163 FN/VF 24.00
164 FN 16.00
164 FN- 14.00
166 NM- 40.00
167 VF+ 32.00
167 VF 29.00
168 VF/NM 33.00
168 FN+ 17.00
169 VF+ 32.00
169 VF 28.00
169 FN 16.00
170 FN/VF 20.00
170 FN+ 18.00
171 VF 25.00
171 FN+ 18.00
172 FN- 14.00
173 FN+ 16.00
HOUSE OF SECRETS
18 G+ 12.00
21 VG 17.00
37 VG 13.00
37 VG 13.00
64 FN 21.00
76 VF/NM 35.00
77 VF/NM 35.00
77 FN- 9.00
78 FN/VF 21.00
79 VG 10.00
80 VF 26.00
HUEY, DEWEY & LOUIE JR. WOODCHUCKS
GOLD KEY
1 VF/NM 28.00
2 VF/NM 16.00
HULK
103 VG+ 15.00
104 FN 16.00
105 FN/VF 20 00
105 FN/VF 20 00
105 VG+ 10.00
106 VF 30 00
107 VF/NM 38.00
182 VG+ 12 00
182 VG 10 00
182 VG 10.00
INVADERS (GOLD KEY)
1 FN 23 00
IRON FIST
14 VF+ 80 00
IRON MAN
1 FN+ 115 00
3 G/VG 12.00
3 VF 45.00
3 VF- 37.00
4 FN/VF 23 00
5 VG 12.00
5 VG 12.00
14 VG+ 8.00
15 FN 10 00
27 FN/VF 8 00
28 FN+ 6 00
34 FN+ 6 00
36 VF 9 00
38 FN 5.00
39 VF+ 11.00
42 VF+ 11.00
43 VF+ 12.00
I SPY
3 VG- 16.00
JIMMY OLSEN
19 G+ 29.00
29 FR/G 12.00
30 VG- 25.00
34 VG- 19.00
43 G+ 11.00
47 VG- 14.00
53 FR/G 5.00
JOHNNY HAZARD
5 VF- (store stamp) 24 00
JOURNEY INTO MYSTERY
74 G+ 26.00
119 FN- 20.00
119 VG/FN 17.00
120 VG/FN 17.00
122 VG+ 15.00
122 VG 13.00
122 G/VG 9.00
124 FN- 20.00
JUMBO COMICS
115 FN/VF 55.00
JUSTICE LEAGUE
3 G/G+ 64.00
5 FR 19.00
6 G/VG 43.00
7 G-/G 25.00
10 G 29.00
11 G+ 24.00
11 G+ 24.00
12 G/VG 28.00
12 G 19.00
13 VG+ 42.00
14 VG/FN 48.00
15 G+ 24.00
16 VG- 28.00
17 G 16.00
18 VG/FN 40.00
18 VG+ 32.00
18 VG- 28.00
18 G/VG 25.00
18 FR+ 9.00
20 VG 30.00
20 VG 30 00
22 G 29.00
KONGA
6 VF 28.00
LIL' ABNER
66 G/VG 14.00
68 G+ 14.00
74 VG 15 00
79 G 9 00
LITTLE ARCHIE
10 VG- 12.00
13 G+ 6.00
21 VG- 5 00
LITTLE DOT
2 VG+ 58.00
LOIS LANE
10 G+ 34 00
16 G/VG 21 00
22 G+ 15 00
26 G/VG 16 00
28 VG- 19.00
28 G+ 14 00
28 G 11 00
28 G 11 00
40 VG- 9 00
43 FN- 15.00
43 G/VG 18.00
LONE RANGER
55 VF+ 39 00
LOONEY TUNES
14 VG- 60 00
32 G- 12 00
34 G 13 00
37 G- 12 00
41 VG- 18 00
41 G 11 00
44 VG- 18.00
47 G+ 15 00
47 G 11 00
50 VG- 18 00
MAGNUS ROBOT FIGHTER
18 VF+ 24.00
23 VF+ 13 00
MAN FROM UNCLE
5 VF+ 33 00
6 VF+ 27.00
7 VF+ 27.00
8 VF+ 27.00
9 VF/NM 31.00
10 VF/NM 31 00
12 VF/NM 23 00
13 NM- 23 00
14 VF/NM 20.00
18 VF/NM 26.00
MANY LOVES OF DOBIE GILLIS
1 G 19 00
MARCH OF COMICS
23 VG 10.00
72 G+ 9.00
83 VG+ 10.00
98 G- 11.00
MARVEL SPOTLIGHT
7 VF/NM 19.00
7 VF+ 16.00
9 VF+ 15.00
11 NM 19.00
11 NM- 18.00
MARVEL SUPER HEROES
1 NM- 72.00
MERRY CHRISTMAS FROM SEARS TOYLAND
No # (1939) FR/G 45 00
METAL MEN
1 VG 90.00
MICKEY MOUSE
FOUR COLOR
296 FN/VF 30.00
334 FN+ 19.00
411 VF 19.00
28 VF- 10.00
29 VG+ 4.00
34 VF+ 14.00
35 VF+ 8.00
38 VG/FN 4.00
42 FN 5.00
43 FN+ 5.00
46 VF/NM 10.00
50 FN 5.00
51 VF- 5.00
54 VF- 5.00
55 VF 5.00
61 VF+ 6.00
69 VF 5.00
71 FN+ 3.00
75 VF+ 6.00
77 VF+ 6.00
95 VF 5.00
MONTE HALE
30 VG- 22 00
MY GREATEST ADVENTURE
15 G/VG 32 00
15 FR/G 18 00
19 G+ 25 00
19 G 17 00
22 VG 32 00
23 G/G+ 20 00
23 G- 16.00
24 VG 38.00
26 G/G+ 15.00
26 G 12.00
27 VG+ 30.00
32 G/VG 14.00
44 FN 22.00
44 G+ 9.00
45 VG+ 15.00
50 FN+ 25.00
84 VG+ 32.00
85 FN/VF 58.00
MYSTERY IN SPACE
31 VG 58 00
34 G/VG 42 00
40 VG+ 63 00
45 VG+ 49 00
87 G+ 23 00
89 FN 42 00
90 VG 30 00
MYSTICAL TALES
7 G+ 21 00
NICK FURY
2 VG 5.00
3 FN+ 10 00
3 FN 8 00
3 VG+ 5.00
4 VF- 13.00
4 FN 8.00
4 VG+ 5.00
4 VG 3 00
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SGT. FURY
5 FN- 40.00
6 FN- 29 00
11 FN- 16.00
11 VG 12.00
12 FN+ 23.00
17 VG+ 12.00
17 VG+ 12.00
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23 VG 7.00
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31 VG- 64 00
31 G 38.00
32 FN 120 00
33 G/VG 60 00
33 G- 35 00
35 FN 220 00
35 FN 220.00
35 VG 130 00
35 VG 130 00
35 G/VG 85 00
35 G+ 70 00
35 G+ 70 00
36 FN/VF 250 00
36 G/VG 70 00
37 G/VG 75 00
38 G+ 49 00
38 G 39 00
39 G+ 39 00
40 VG+ 70 00
40 G-/G 28 00
41 G/VG 24 00
41 G+ 21 00
42 FN 50 00
42 VG+ 39.00
42 G/G+ 20 00
43 VG/FN 90 00
55 FN 78.00
55 FN- 69 00
55 FN- 69.00
55 G/VG 35 00
56 VG 18.00
57 FN 44 00
57 VG 30 00
58 FN+ 52 00
64 FN/VF 60 00
82 VG 12 00
SILVER SURFER
9 VF 35 00
9 VF 35 00
9 VF- 30 00
9 FN/VF 24 00
9 FN- 17.00
10 FN- 17 00
10 FN- 17 00
10 VG/FN 14.00
10 VG+ 12.00
SPECTACULAR FEATURES
12 VG/FN (Iwo Jima) 35.00
SPECTRE
6 FN/VF 20.00
STAR TREK
(GOLD KEY)
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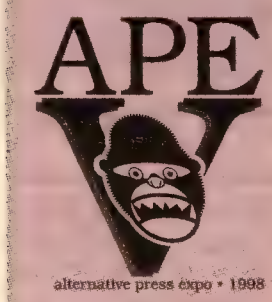
34 G/VG 6.00
36 FN- 10.00
39 G 3.00
40 VG 8.00
43 FN 8.00
44 FN 8.00
46 VF- 11.00
48 FN+ 8.00
STEVE ROPER
1 VF- 35.00
STRAIGHT ARROW
2 FN+ 48.00
5 FR/G 8.00
8 VF- 55.00
11 FN+ 45.00
12 VG+ 20.00
16 VG/FN 23.00
55 G- 6 00
STRANGE ADVENTURES
60 G- 13.00
61 G 15.00
62 G- 12.00
82 G/VG 15.00
180 VG 39.00
184 VF- 65.00
184 FN 38.00
184 VG/FN 29.00
184 VG 25.00
184 G/VG 17.00
STRANGE TALES
102 FN- 90.00
103 VF- 140 00
104 G+ 34 00
128 FN+ 20 00
128 FN- 15 00
128 VG+ 13 00
128 VG+ 13 00
128 VG 11 00
131 FN+ 20 00
131 FN+ 20 00
131 VG+ 12.00
131 VG 12.00
133 VF- 33 00
134 VG/FN 12 00
141 FN- 12.00
141 VG 9.00
146 VG+ 10.00
148 VF- 28.00
148 FN+ 15.00
148 VG/FN 11 00
148 G/VG 9 00
149 FN 10 00
ANN 2 G/VG 69 00
STRANGE WORLDS
(AVON)
19 G+ 25 00

Alternative Press Expo V: The APE swings to San Jose in February



By Zack Rau
Assistant Publisher
Slave Labor Graphics

With the Alternative Press Expo just around the corner of the New Year, it's funny to think how I first became involved with it. In 1996 I ambled into the Slave Labor Graphics office looking for work. With a great love of comics but literally no experience, I was determined to find some sort of respectable work in the comics industry. Who was I kidding? Respectable work is not something you just happen upon. But to my chagrin I was wrong. I was offered a chance to prove myself. I was going to be the Ape, or at least a man in an Ape costume, at APE III. What would be more respectable than that? Eating dirt, maybe; nonetheless, I would take what I could get.

Slave Labor Graphics head Dan Vado first thought up the idea of this small independent press show in 1994. After running the first show by himself, he felt that the involvement of the non-profit Comic-Con International would only help to improve the event. The event is now run under the auspices of Comic-Con International, though Dan and all the gang are still intimately involved.

At my first APE, I expected a few no-name exhibitors in dirty shirts reminiscing about the days of speculation and despairing over the apparent downfall of the industry. I could not have been more wrong. There were hundreds of fans and a room full of some of the top talent in the independent press market. Through the eyeholes of the monkey mask I could see a different picture. A few booths over from the Slave Labor booth was David Lapham (*Stray Bullets*); near him was Charles Vess (*Book of Ballads and Sagas*); and across the way was a booth with Jim Valentino (*Shadowhawk*, Shadowline Ink). This was a real convention!

That was two years ago and since then APE has grown by leaps and bounds. Last year APE IV had more than 1000 attendees and was one of the largest gatherings of alternative and independent press names in the nation. This year's APE V promises to be better than any of its predecessors, as it expands to two full days the weekend of Feb. 21 and 22.

Slave Labor Graphics began the Alternative Press Expo in 1994, later turning over its management and organization to Comic-Con International.

Not only can you come and meet your favorite creators, but there will be two full days of seminars and panel discussions on topics of the independent and self-published medium. Some of the many people scheduled to show include Michael Allred (*Madman, Red Rocket 7*), Jhonen Vasquez (*Squee*), Terry Moore (*Strangers in Paradise*), Batton Lash (*Wolff & Byrd*), Andi Watson (*Skeleton Key*), Shannon Wheeler (*Too Much Coffee Man*), and Mark Badger.

For those interested in self-publishing, APE offers seminars on such topics as: Publishing Your Own 'Zine; Marketing Your Comics to Retailers; Prepress and How to Save Money on It; Can a Website Really Make Money?; Mini-Comics, Are They Just a Stepping Stone or an End unto Themselves?; and Mail-Order Marketing, a Necessary Evil or a Marketing Bonanza? And that's just a sampling.

If you have questions about what it takes to get published, you can talk to the folks at Oni Press, Fantagraphics, or Slave Labor Graphics and pick their brains to get insights into what they find works best. In addition to all that, you can talk to folks from both Diamond Comic Distributors Inc. and Cold Cut Distribution about the ins and outs of distribution.

At this year's APE we expect an even greater turnout from both exhibitors and fans. The highlight of APE is the people you may have never heard of but who might just be the next generation of superstars waiting for their chance. The first time I got to see Gene Yang's *Gordon Yamamoto, The King of the Geeks* was at an APE. Now Yang is a Xeric-award-winning creator and is self-publishing *Gordon*.

This year will also be chock-full of new material from such up-and-comers as Jordan Crane (*Non*), Ariel Schrag (*Definition*), Dean Haspiel (*Keyhole*), Alex Robinson (*Box Office Poison*), and Landry Walker and Eric Jones (*X-Ray, Filthy Habits*). Here is your chance to meet and talk to the finest in independent comics about how they got started. This is the place to discover the alternatives. This is the place to find out the truth. This is APE V and I am the Apeman.

Before taking ***Amanda & Gunn*** *to Image, Jimmie Robinson exhibited as Jet Black Grafiks at the Alternative Press Expo.*

Convention Information

What: Alternative Press Expo (APE) V.

When: Feb. 21 and 22, 11 a.m.-6 p.m. each day.

Where: Parkside Hall, San Jose, Calif.

Admission: $6 per day, $10 for both days, free with Comic-Con International Associate Membership.

For more information: (800) 866-8929.

The Friends of Lulu (above) is just one of many groups which attend the Alternative Press Expo.

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4 VG.....7.00
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5 G.....3.50
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6, 8, 12 (All G).....2.25@
7 Abt VG.....3.50
10, 13 (G-VG).....3.00@
12 VG.....4.50
15 VF.....12.00
DRAGOON WELLS MASSACRE
815 VG-FN.....22.00
DRUM BEAT
610 Fine (Alan Ladd Photo Cov.).....30.00
FAMOUS INDIAN TRIBES
2 VG.....2.00
FASTEST GUN ALIVE
741 G.....8.00
FLYING A'S RANGE RIDER
7 VG, 13 VG+.....10.00@
14 VG, 15 VG.....9.00@
FURY
781 VG (#1), 1080 Fine, 1133 Fine, 1218 Fine.....20.00@
885 VG-FN.....17.00
01-292-208 Fine-VF 27.00
01-292-208 G-VG.....9.00
GENE AUTRY COMICS
14 G+, 48 VG, 49 VG, 52 VG, 55 VG.....12.00@
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21, 25 (G), 41 G-VG.....8.00@
24 G-VG, 50 Abt. VG.....10.00@
27 Fair, 91 G.....4.00@
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33, 36 (VG), 55 VG+.....13.50@
44 Fair.....3.00
46, 53 (G+), 67 G-VG.....7.00@
63 VG-FN.....12.00
65 G+.....6.00
67 VG, 86 VG-FN.10.00@
95 G-VG.....5.00
GENE AUTRY'S CHAMPION
319 Abt. G.....4.00
11 G.....3.00
19 VG-FN.....8.00
GOLDEN WEST RODEO TREASURY
1 Abt. VG.....15.00
THE GREY GHOST
911 VG.....18.00
911 Fair.....4.00
1000 VG-FN.....22.00
GUN GLORY
846 Fine (Toth).....35.00
GUNSMOKE
6 Abt. VG.....10.00
8 Fine (Williamson).22.00
9, 10 (VG-FN; Williamson).....18.00@
13, 16 (Abt. VG)..10.00@
14 G-VG.....8.00
1 VG+ (Gold Key).....10.00
1 VG (G.K.).....8.00
2 F-G.....3.00
3 Fine.....6.00
4 VG.....4.50
5 VF.....15.00
6 Fair.....2.00
HAVE GUN, WILL TRAVEL
1044 Fine+.....30.00
4 VG, 13 VG.....12.00@
5 VG+, 9 VG+, 12 VG+.....13.50@
5, 10 (G-VG).....9.00@
6 G.....7.00
HORSE SOLDIERS
1048 VG+.....40.00
IDAHO
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4 VG.....2.50
8 G-VG.....2.00
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3 Fair, 5 F-G.....2.00@
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9, 11 (VG+).....7.00@
10 Fair, 18 F-G, 23 F-G, 24 F-G.....1.50
12 Fine (1st Wht. Eagle).....12.00
12 VG (1st Wht. Eagle).....8.00
12 G.....4.00
13 VG+.....4.50
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15, 20, 31 (All G)..2.00@
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17, 18, 25, 27, 29 (All G-VG).....3.00@
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9, 13, 20 (All F-G). 3.50@
12 Fine.....15.00
13 VG.....10.00
16 F-G (Toth Art).....4.50
17 G.....5.00
JESSE JAMES...
757 VG.....20.00
JIM BOWIE
993 Fine.....18.00
JOHNNY MACK BROWN
541 Fine.....18.00
618 Fine+.....20.00
5 VG.....12.00
6 VG+.....13.50
KING OF THE ROYAL MOUNTED
8 Fair, 11 F-G.....3.00@
9 G-VG.....8.00
10 Fine.....18.00
11 Fine+.....13.50
12-15, 19, 23 (All Fine).....12.00@
12 VG, 26 VG.....8.00@
14 Abt. VG.....7.00
15 VG-FN.....10.00
19, 26 (G-VG).....6.00@
22 G+.....5.00
LANCER
1 VF.....17.00
1 VG, 3 Fine+.....7.50@
LARAMIE
1125 VG (#1).....20.00
1125 G-VG, Title Off Cov......3.00
LAREDO
1 Abt. VG.....5.00
THE LAST HUNT
678 Fine.....20.00
LAST TRAIN FROM GUN HILL
1012 VG-FN.....22.00
LAST OF THE FAST GUNS
925 G-VG.....10.00
LEE HUNTER INDIAN FIGHTER
904 Fine+.....12.00
904 G+.....4.00
LEGEND OF CUSTER
1 Fine.....5.00
LITTLE BEAVER
483 G, 612 G, 3 G, 4 G.....3.50@
695 G-VG, 870 Abt. VG.....5.00@
817 Fine.....9.00
LOBO
1 VG, 2 VG.....5.00@
LONE RANGER
118 Abt VG.....50.00
151 Abt. VG.....30.00
167 G+.....20.00
167 P-F.....7.00
4 VG.....40.00
6 F-G, 10 F-G.....13.50@
12, 14 (G+).....12.00@
15 G-VG, 22 Abt. VG.....15.00@
22, 26 (Fine).....27.00@
26, 29 (G-VG).....12.00
30 G+.....10.00
32, 39 (G).....7.00@
34 Fine+.....22.00
34, 38, 39, 41 (All G-VG).....9.00@
36 Abt. VG.....12.00
42, 45, 56, 58, 59, 61, 68, 70, 73 (All VG)...10.00@
43, 51, 54, 62, 67, 69, 72 (All VG-FN).....13.50@
46, 66, 74 (All G+).....6.50@
47, 55, 73 (All G-VG).....7.50@
48, 64, 71 (All F-G).....4.00@
50, 57 (Abt. VG).....9.00@
69 G, 100 F-G.....5.00@
75, 76, 78 (All VG+).....10.00@
75, 90 (G-VG).....6.00@
77, 79, 85, 94 (All VG-FN).....12.00@
81, 88, 91, 106, 109 (All F-G).....3.50@
82 Fine+.....15.00
82 Fine.....13.50
86, 96, 97, 106, 111 (All VG).....9.00@
87 G.....4.50
87, 101, 107 (All Fair).....2.25@
97 Abt. VG, 140 G+.....7.50@
112 Fair (1st Clay Moore Cov.).....9.00
112 P-F.....6.00
117 G+, 123, 129, 137 (All G-VG).....10.00@
131 G.....7.00
139, 142 (Abt. VG).....12.00@
140 VG.....15.00
LONE RANGER (1964)
3, 7, 10 (All NM)...9.00@
3, 4, 8, 9 (All VG-FN), 17 Fine+.....2.50@
3 Abt. VG.....1.50
4, 5, 9 (All VF-NM) 7.50@
4, 8, 10 (All Fine-VF), 18 VF.....4.00@
4, 5, 6, 8 (All VG), 12 VG-FN.....2.00@
6, 7, 9 (All Fine)..3.00@
7, 8, 10 (All VF).....6.00@
11, 18 (Fine).....2.25@
LONE RANGER GOLDEN WEST
1 Fine (1966).....18.00
1 VG.....12.00
LONE RANGER'S COMPANION TONTO
13 Fine-VF.....15.00
LONE RANGER'S... HI-YO SILVER
11, 30 (VG+).....7.00@
11, 21 (VG).....6.00@
11 G-VG.....4.50
18 VG-FN.....7.50
28 Fair.....1.50
LUKE SHORT'S WESTERN STORIES
580 VG-FN.....10.00
651, 739, 875, 927 (All Abt. VG).....7.00@
739, 875 (VG).....8.00@
848 VF.....30.00
875 Fine.....12.00
927 F-G.....3.00
MACKENZIE'S RAIDERS
1093 VG+.....15.00
MAN FROM WELLS FARGO
1287 VF-NM.....40.00
01-495-207 Fine-VF 20.00
MAVERICK
945 Abt. VG.....18.00
12 Abt. VG.....13.50
18, 19 (G-VG).....10.00@
MONROES
1 G-VG.....5.00
NORTH TO ALASKA
1155 Abt. VG (Classic John Wayne).....27.00
RAWHIDE
1097 G-VG.....22.00
1097 F-G.....10.00
1 Abt. G.....10.00
1 F-G.....7.00
THE REBEL
1207 Abt. VG, 1262 Abt. VG.....15.00@
RED RYDER COMICS
10 VG.....65.00
16 VG+.....50.00
60 G, Cl.....5.00
61 Fine.....18.00
61 Abt. VG, 100 VG.....10.00@
65, 77, 93 (All VG), 112 Fine+, 115 Fine+.....12.00@
84, 92 (VG-FN), 97 Fine+.....15.00@
88 VG+, 98, 107 (Fine).....13.50@
96 Abt. VG.....4.00
108 VG, 118 VG-FN, 129 VG-FN.....9.00@
117 Almost VG.....15.00
120 VF.....20.00
123 Fine+.....12.00
124 VG+.....7.50
126, 127 (VG).....6.50@
128, 129 (Fine-VF).....13.50@
129, 137, 139 (G-VG).....4.50@
132 Fine-VF, 143 Fine-VF.....12.50@
137, 141 (Fine).....9.00@
138 G+.....3.50
142 Fine+.....10.00
143 VG.....6.00
144 G.....3.00
RED RYDER VICTORY PATROL
No#, 1944; Comic is Very Fine. Fold out covers are missing 1/3 of 1 pg, and decoder is cut out of the fold out, but is included in this rare package.....250.00
RESTLESS GUN
986 VG-FN.....20.00
1045 VG.....15.00
REX ALLEN
5 VG+.....15.00
7 G.....7.00
8 Abt. VG.....12.00
24 VG (Toth).....12.00
RIFLEMAN
2 Abt. VG.....18.00
2 F-G, CFO.....3.00
3 Aby. VG (Toth), 9 VG.....20.00@
4 VG+, 11 Fine, 18 Fine.....22.00@
5 Almost Fine.....28.00
6 Fine (Toth).....30.00
7 Abt. VG, 13 VG, 14 VG, 16 VG, 20 VG.....18.00@
10 Fine-VF.....35.00
14 G+, 17 G-VG.....10.00@
15 G-VG, 19 G-VG.....12.00@
49 VF-NM.....60.00
RIN-TIN-TIN
434 F-G (#1).....12.00
523 G+.....8.00
5, 9, 10 (All G-VG).....7.50@
6, 7, 9 (All VG).....12.00@
7 Fine.....18.00
12 Fine.....15.00
13, 15 (G-VG).....6.50@
14, 17 (VG).....10.00@
18 G+.....6.00
18 Fair.....3.00
20 VG-FN.....15.00
21 VG, 27 VG, 30 VG.....8.00@
22 VG+, 24 VG+, 26 VG+, 34 VG+, 35 VG+.....9.00@
32 Fine+.....13.50
33 VG-FN.....10.00
37 Fine.....12.00
38 Poor.....1.50
1 (1963) VG.....10.00
1 (1963) G.....5.00
RIO CONCHOS
10143-503 Fine-VF. 20.00
10143-504 F-G.....4.00
ROY ROGERS COMICS
F.C. 160 VG.....30.00
F.C. 160 G-VG.....20.00
3 G-VG, 5 G-VG.....25.00@
3 Fair, 5 Fair.....8.00@
5 Abt VG.....30.00
8 Abt. VG.....22.00
9 Fair.....7.00
10 Fine.....40.00
10 G, 14-G-VG.....15.00@
13 G.....10.00
15 Fine.....30.00
15, 18 (VG).....20.00@
16 VG-FN.....25.00
19 P-F.....7.00
20 VG+.....22.00
24, 27, 29 (All VG).....17.00@
24 Fair.....4.50
25, 26 (VG+).....18.00@
25, 28, 30 (All G-VG).....15.00@
25 G.....10.00
31, 33, 34, 35, 38, 40, 41, 42, 44 (All VG)...13.00@
33 G.....6.50
34 VG-FN.....17.00
34, 43 (Abt. VG)...12.00@
35, 36, 38 (All G-VG).....10.00@
35 F-G.....5.00
39, 46 (G+).....7.50@
40, 46 (VG+), 57 VG-FN (Drugs).....15.00@
52, 64, 67, 69 (All VG).....10.00@
63, 65, 76, 86 (G-VG).....60.00
60 Fair.....3.00
70 VG-FN.....12.00
80 F-G.....3.50
94 VG+.....10.00
95 Fine+.....15.00
111 Fine (Toth).....17.00
138 Fine-VF (Dale Evans by Manning).....30.00
ROY ROGERS' TRIGGER
2 VG-FN.....25.00
2 G.....9.00
4 G-VG.....5.00
6, 11 (G-VG).....4.00@
9, 11 (Fine).....8.00@
SANTIAGO
723 VG (Kinstler art, Alan Ladd Cov.).....22.00
THE SEARCHERS
709 VG+ (Classic John Wayne Item).....55.00
709 G-VG, 3/4 Cov...12.00
SGT. PRESTON
344 (#1) F-G, 26 G.....6.00@
6 VG.....10.00
8 VG-FN, 15 fine..12.00@
16 Abt. G.....3.50
9 VG-FN (Photo Cov.).....15.00
20 G-VG.....8.00
SHOTGUN SLADE
1111 Abt. VG.....10.00
SILVER TIP
667 VG+, 790 VG+.....20.00@
667, 789 (Abt. VG).....15.00@
835 VG-FN.....10.00
SON OF BLACK BEAUTY
566 VG-FN.....10.00
566 Abt. VG.....7.00
566 G.....3.50
STEVE DONOVAN
675 (#1) G-VG (Kinstler Art).....12.00
768 G+.....6.00
768 F-G.....4.00
SUGARFOOT
1059 VF-NM.....75.00
1147 VG.....18.00
TALES OF THE PONY EXPRESS
829 Abt. G.....4.00
942 Almost Fine.....13.50
TALES OF WELLS FARGO
1023 G-VG.....12.00
1075 G+.....10.00
1075 Abt. G.....7.00
1215 VG-FN.....20.00
1215 F-G.....5.00
THE TEXAN
1096 Abt. VG.....13.50
THE TRAVELS OF JAIMIE McPHEETERS
1 VG.....6.00
THE TRUE STORY OF JESSE JAMES
757 Abt. VG.....17.00
TUROK, SON OF STONE
596 (#1) Abt. G.....55.00
3 VG, 5 VG.....45.00@
4 Abt. VG.....40.00
6 Fine-VF.....65.00
7 VG+, 14, 15 (Fine+).....35.00@
9 VG, 13 Fine.....30.00@
12, 17 (VG).....20.00@
16, 19 (G-VG).....15.00@
17 Abt. VG.....17.00
19 VF.....65.00
20 VG-FN.....25.00
21, 25 (Abt. VG)..12.00@
21, 30 (G-VG)..10.00@
21, 24, 26 (All Fine-VF).....30.00@
22, 23 (VF).....40.00@
25, 27 (Fine+).....22.00@
25, 29 (VG), 45, 46 (Fine).....13.50@
29 G+.....8.00
32 Fine+.....18.00
32, 40 (G-VG), 43 Abt. VG.....7.00@
33 Fine.....17.00
34 Abt. VG, 44, 49 (VG+).....9.00@
35, 39 (VG), 60 VG-FN.....10.00@
36 G+, 42 G-VG, 58 G-VG.....6.00@
36 G.....5.00
38 Fair.....2.50
39 VG+, 53, 54, 59 (All Fine).....12.00@
42 F-G, 57 F-G.....3.50
47, 49 (Fine+)...15.00@
51 VG, 60 VG, 67 VG+, 70 VG+.....8.00@
52, 56 (VG+).....9.00@
52 G+.....5.00
53, 55, 60 (All Fine-VF).....17.00@
61, 63, 65, 70 (All Fine-VF).....15.00@
62, 67, 68, 69 (All VG).....7.00@
64, 68, 69 (All Fine).....10.00@
66, 69 (Fine+)...12.00@
71, 82, 84 (All Fine), 93 VF.....6.50@
72, 77, 83, 84 (All VF).....12.50@
72, 75, 76, 80, 81, 84 (All VG).....4.50@
73, 77 (NM).....16.00@
73, 79 (VF-NM)...14.00@
73, 74, 75, 77 (All Fine+).....7.50@
81 G-VG, 86 VG-FN.....3.00@
89 G-VG.....2.00
94, 98, 102, 106 (All VF-NM).....7.50@
97 Fine-VF.....5.00
Giant 1 Fine+, thumbnail size piece off lower r. cov.....17.00
WAGON TRAIN (1958)
971 (#2) VG.....12.00
1019 G-VG, 6 Abt. VG.....8.00@
7, 9, 11 (All VG-FN).....13.50@
11 VG.....10.00
WAGON TRAIN (1964)
1-G-VG, No back cov. 3.50
2 Fine.....8.00
2 Fair.....1.50
3 Fine-VF.....15.00
4 Abt. VG.....5.00
WANTED: DEAD OR ALIVE
1102 (#1) Abt. G.....10.00
WAR WAGON
12-533-709 G-VG.....17.00
WESTERN MARSHAL
534 VG-FN.....15.00
591 G+.....6.00
613 VG, 640 VG+12.00@
WESTERN ROUNDUP
4 Abt. VG.....18.00
7 VG+.....22.00
WILD BILL ELLIOTT
10 VG.....10.00
WYATT EARP
9 VG.....10.00
YELLOWSTONE KELLY
1056 Fair.....3.00
ZANE GREY'S STORIES OF THE WEST
230 G-VG.....12.00
236 Fine+.....25.00
236 G, 246 G-VG, 357, 484, 532, (All VG).....7.00@
270 Fair, 449 F-G, 555 F-G, 616 F-G, 632 F-G.....2.50@
314, 346 (Poor), 555 P-F, 632 P-F.....1.50@
314 VG+.....10.00
372 Fine+ ("Riders of the Purple Sage").....13.50
372 Abt. VG, 36 VG+.....7.00@
412 G-VG ("Nevada").....6.50
433, 449, 467, 555, 632, 29, 32, 34, 36, 39 (All G-VG).....5.00@
449 G+, 33 G+...4.00@
511 Almost FN (34 Pgs. Kubert).....13.00
60 Abt. VG, 28, 35, 38 (All VG).....6.00@
616 VG-FN.....9.00
996 G-VG.....3.00
30, 37, 39 (All Abt. VG).....5.50@
10131-411 Fine.....6.00
ZORRO
497 VG-FN.....35.00
732 Fine-VF.....50.00
732 Fine.....35.00

MISC. WESTERN ITEMS

ANGEL UNAWARE PAPER-BACK (BY DALE EVANS)
1965 VG+ (3rd Ed) Roy & Dale Photo Cov.....7.00
BRAVE EAGLE COLORING BOOK
1314 G+.....10.00
DAVEY CROCKETT SHARP-SHOOTER
"Remember The Alamo" Neckerchief. Black with red & yellow printing, metal clasp; VF.....20.00
LONE RANGER GAME (1938)
Parker Bros (18 1/2 x 18 1/2" board only) Fine.....25.00
LONE RANGER PAPERBACKS
(All 1st Ed. Unless Stated Otherwise)
1 NM (1975 Reprint of 1936 Pulp).....20.00
1 NM (2nd Ed.).....15.00
2 NM, 3 VF-NM, 4 NM, 5 VF.....18.00@
6 NM (2nd Ed.).....15.00
7 VG.....10.00
MAGAZINES
Latest Hit Songs, 3/8, 1946, Gene Autry Photo Cov.; F-G.....5.00
Guns, Aug., 1958 Abt. VG (Roy Rogers Photo Cov. + 6 Pg. Article with Roy Hunting - Lots of Photos).....15.00
HOLLYWOOD PICTORIAL
#5, Sept., 1950, VG+ (Color Roy Rogers Cov. black & white stills tell various movie stories, including Bill Elliott in "The Showdown", "Trigger Jr." with Roy Rogers; Also Gene Autry, etc.).....40.00
WESTERN SCREEN HITS
#1 (1952) VG, no back cov. Film Stories: "Wagon Teams" (Gene Autry), "My Pal, Trigger (Roy Rogers), "Stagecoach" (John Wayne), Etc.....30.00
NOTEPADS (CIRCA LATE 1950'S)
All have western star photo covers, 8x10", Pages are marked inside; scarce items Duncan Renaldo as Cisco Kid; G+.....10.00
Gabby Hayes; Abt. VG.....8.00
PONDEROSA RANCH TIN DRINKING CUPS
No Date, VG (color photos of the Bonanza crew) 2 Different.....5.00@
PRODUCERS MILK CARTON
with Wm. Boyd as Hoppy
No date, VG-FN (1 Pint).....10.00
RED RYDER WHIRLI-CROW GAME
1940's - Gun, Targets, Instructions, etc. All VF in original colorful box, 12x16x2 1/2" light water stain on part of box, otherwise Fine.....65.00
RIN TIN TIN SWEATSHIRT AD
1956, 4x7 3/8" card, Nabisco, VG.....10.00
ROY ROGERS KING OF THE COWBOYS
1955 NM (Tells Roy's story; hardback with lots of photos).....30.00
SCREEN STAR SUBJECTS COLLECTORS & TRADERS CARDS SERIES 2
No date, 1940's?, 12 2 1/2 x 3 1/2" Bl. & Wht. photo cards in red booklet (Roy Rogers, Alan Ladd, Clark Gable, etc.) Fine.....25.00
SINGING COWBOY STARS
1995 NM (Photos, sheet music, etc. includes CD with Gene, Roy, etc.).....20.00
WESTERN ARCADE CARDS
(All 3 1/4 x 5 3/8")
Clint Walker (Bl. & Wht.) Fine.....10.00
Gene Autry (Blue tint, rep. pictures) Fine-VF...12.00
Dennis Weaver (Red & Blk. playing card) Fine.....8.00
Rocky Lane (color tinted) Fine.....15.00
Roy Rogers (blue tint) Fine.....12.00
THE FOLLOWING CARDS HAVE 4 STARS ON EACH:
Roy Rogers, Gabby Hayes, etc. VF.....10.00
Ken Maynard, Bob Steele, J. Mack Brown, etc., Fine+.....10.00
Bill Elliott, Buck Jones, etc., VF.....10.00
WHITMAN BOOKS
1538 "Annie Oakley in Double Trouble" (1958) Fine+.....12.00
"Gene Autry and the Ghost Riders" (1955) VG missing spine.....7.00
1588 "Wells Fargo - and Danger Station" (T.V.); VG.....10.00

The following Dell/G.K. Comics are discounted for quick sale. No additional discounts may be taken for listing alternates or by using coupons, for the following books.

MISC. 1950'S, 1960'S DELL/GOLD KEY COMIC BOOKS

ADLAI STEVENSON
12-007-612 VF.....12.00
ADVENTURE BOUND
239 VG.....6.00
AIR WAR STORIES
2 F-G.....1.50
7 VG.....3.00
THE ALIENS
1 VF-NM.....8.00
1 VF.....6.00
1 G-VG.....1.50
BARRY M. GOLDWATER
12-055-503 VF.....15.00
BOB SON OF BATTLE
729 G.....2.50
BRAIN BOY
2 G, CL.....4.50
3, 6 (Fine).....15.00@
3, 4, 5 (All VG-FN).....12.00@
4, 5 (VG).....10.00@
4 Fair.....2.00
BROTHERS OF THE SPEAR
1 Fine.....6.00
1 G-VG.....2.50
2 Fine+, 8 VF.....3.00@
4 Fine, 7 Fine, 10 Fine, 12 VG, 14 VF, 15 Fine-VF, 18 Fine.....1.50@
BRENDA STARR REPORTER (1963)
1 VG.....40.00
BUCK ROGERS (1964)
1 Fine+.....10.00
1 Fine.....9.00
1 VG-FN.....7.00
1 VG.....5.00
1 G-VG.....3.00
4 VF, 5 Fine-VF, 12 VF.....1.50@
CADET GREY OF WEST POINT
1 G+ (Williamson).....4.50
CAPTAIN DAVY JONES
598 VG.....5.00
CAPTAIN VENTURE
1 VF, 2 VF.....15.00@
1 Fine, 2 Fine.....6.00@
1 VG, 2 VG.....4.00@
2 VG-FN.....5.00
CHARLIE CHAN (1965)
1 NM.....25.00
A CHRISTMAS TREASURY
1 VF.....40.00
CITY SURGEON
1 Fine.....5.00
1 VG.....3.00
1 G-VG.....2.00
COMBAT (1961)
2 F-G.....2.00
8 (4-6/63), 8 (7-9/63) Both VG.....3.50@
12, 13, (VG).....3.00@
12 G-VG, 34 VG.....2.00@
12 F-G, 34 G.....1.50@
34 VG-FN, 40 Fine. 2.50@
36.....3.50
CURLEY KAYOE COMICS
871 VG.....4.50
DAGAR THE INVINCIBLE
1 Fine.....4.00
1 VG, 2 Fine+, 4 Fine-VF, 7, 8, 9, 11, 12 (All VF).....2.00@
3, 5 (VG-FN), 6 Fine.....1.50@
3 VF.....3.00
12 NM, 13 VF-NM. 2.25@
DEAR NANCY PARKER
1 Abt. VG.....3.50
DELL JUNIOR TREASURY
1 G ("Alice In Wonderland").....7.00
3 VG ("Gulliver's Travels").....8.00
4 VG ("Mr. Frog & Miss Mouse").....9.00
5 VG-FN ("Wizard of Oz").....10.00
7 Abt. VG ("Santa and The Angel").....6.00
DOCTOR SOLAR
1 Fine (1962).....80.00
1 G-VG.....35.00
2 Fine.....30.00
3 Fine+.....22.00
3 VG, 4 VG, 5 VG.....12.00@
3 G-VG.....6.00
4 Fine, 5 Fine.....18.00@
6 Fine-VF.....15.00
6, 9 (Fine).....12.00@
6, 9, 10 (All VG).....7.00@
7 Fine+.....13.00
7, 8 (VG-FN).....8.00@
8, 9, 10 (All G-VG). 4.00@
11, 12, 16, 17, 19, 20 (All Fine).....10.00@
11, 12, 16, 17, 19, 20 (All VG-FN).....8.00@
11, 12, 17, 18, 19 (All VG).....6.00@
11, 12, 14, 17, 18, 19, 20 (All G-VG).....4.00@
15 VG (Origin).....12.00
19 VF.....18.00
19, 20 (Fine-VF)..13.00@
21, 23 (NM).....15.00@
21 Fine.....7.00
21, 25, 27 (All VG-FN).....5.00@
21, 22, 24, 25 (All VG).....4.00@
22, 27 (Fine+).....8.00@
23, 24 (VF).....10.00@
23 G-VG, 24, 25, 26 (All Fine-VF).....9.00@
25 VF-NM.....13.00
DRACULA (1966)
2 Fine-VF (Origin).....7.00
2 Fine+.....6.00
2 VG, 3 VG-FN.....3.00@
2 G-VG.....2.00
3 VF-NM.....7.00
3, 4 (Fine-VF).....4.50@
DRIFT MARLO
01-232-207 (#1) VG. 4.00
01-232-207 G+, 2 G.....2.00@
2 Fair.....1.50
DUKE OF THE K-9 PATROL
1 VG.....4.50
DWIGHT D. EISENHOWER
01-237-912 G.....3.00
ELLERY QUEEN
1243 VG, 1289 VG.....12.00@
1243 Abt. VG.....10.00
THE FANTASTIC VOYAGES OF SINBAD
1 VF, 2 VF.....17.00@
1 Fine, 2 Fine.....8.00@
1 VG, 2 VG.....5.00@
2 VG-FN.....6.00
2 G-VG.....3.00
THE F.B.I.
1 Fair.....2.00
FLASH GORDON
424 Poor, 512 Fair.....2.00@
2 F-G (1953).....2.50
1 G-VG (1965).....3.00
1 G.....2.00
21, 26, 30, 34 (All NM).....1.75@
22 VF.....1.50
FLYING SUACERS (1967)
1 VG.....4.00
1 Abt. VG.....3.00
1 G-VG.....2.00
FRANKENSTEIN (1964)
2 Fine+.....6.00
2 VG.....3.50
3 VG-FN, 4 VG-FN..3.00@
FREEDOM AGENT
1 VG-GN.....5.00
1 VG.....3.50
FRIDAY FOSTER
1 Fine.....6.00
THE FROGMEN
1258 (Evans) Almost Fine.....15.00
1258 (Evans Art) VG-FN.....13.00
2 VG (Frazetta Art). 10.00
2 Fair (Frazetta).....2.50
3 VG+ (Frazetta)...12.00
4, 8, 9 (All Fine).....6.00
4, 11 (VG).....4.00@
5 VG-FN (Toth).....10.00
6, 7, 8, 10 (All Abt. VG).....3.50@
6 G-VG.....2.50
9 Almost VF.....12.00
G-8 AND HIS BATTLE ACES
1 NM.....20.00
1 VF.....12.00
1 Fine+.....8.00
1 VG-FN.....6.00
1 VG.....5.00
GHOST STORIES
3, 4, 6, 7, 9 (All VG).....3.00@
8 VG-FN, 21 VF-NM.....3.50@
12, 15, 20, 28 (All Fine).....4.00@
12, 18, 34 (All VG).3.00@
13 NM.....6.00
15 VF.....4.50
17 VF-NM.....5.00
GIL THORP
1 VG.....4.00
GOLD KEY CHAMPION
2 VF (Mig Samp.).....1.50
GOLD KEY SPOTLIGHT
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'Getting to do exactly what you want'

Mike Allred on independence

alternative press expo • 1998

By Larry Young
Staff Member, Comix Experience

Mike Allred's career defies categorization. Artist, writer, director, musician — Allred's talent spans the creative milieu. From ***Dead Air*** *to* ***Citizen Nocturne****, from* ***Madman*** *to* ***Red Rocket 7****, Allred's comics work provides a bridge to alternative and mainstream audiences. He'll be at the Fifth Alternative Press Expo Feb. 21 and 22 in San Jose.*

CBG: *Is this your first APE?*

Mike Allred: Yes. I'm looking forward to the different crowd of fans that I'll be seeing. In fact, we're doing a big tour next summer, where we're trying to get to as many stores in places that we'd not ordinarily go.

I like seeing the regular fans, but when you go to Chicago and San Diego and New York, you generally see the same people over and over again. That's great; it's like seeing old friends. But I remember when I first started getting into comics, when I was in Colorado, and I would have killed to meet the Hernandez brothers. I'm hoping that there are people out there who feel the same way about me. So I want to go to the less obvious places.

I'm a big fan of the independent movement, whether it's independent music or independent film or independent comics. How I define "independence" here is that the creator gets to do exactly what he or she wants.

"I'm a big fan of the independent movement, whether it's independent music or independent film or independent comics."
— Mike Allred

Paul Pope is one of my best friends in the business, and what he and other creators like him are doing just really excites me. They play with formats — not just the shape of the actual comic book, but with the content, as well. It's very exciting. I think comics desperately need the independent creator. I think people doing comics should dig inside themselves and just do whatever it is that they want to do.

CBG: *It's a form of expression which allows you to do that.*

Allred: *Yes*! That is the beauty of comics, right there. Having done an album and a movie as well as comics this year, I've had the opportunity to talk to all these people in all these genres, and it's flat-out clear that comics is the place where the creator can do it all himself. You can boil the whole process down to one individual; you can even print it yourself, if you wanna lug it into Kinko's. Unlike film or music, where you have to collaborate or depend on someone else —that's not necessarily true in comics.

CBG: *Your work draws praise from a wide variety of sources, from both alternative and mainstream press. Considering your idiosyncratic style and the type of stories you're known for, did you ever think you'd be given the chance to work on Superman, specifically* ***The Madman/ Superman Hullabaloo****?*

Allred: Never. It never would have crossed my mind. The project came about with a phone call. DC wanted to borrow one of Dark Horse's licenses for something; to this day, I haven't even bothered to ask what it was. Mike Richardson called me and said they were making a trade, and he thought of me. He wanted to know if I wanted to use something of DC's.

Matt Wagner had the opportunity to do Grendel with Batman — Batman probably would have been my first choice, as he's my lifelong hero. I'm one of the few people who will admit that the television show was my favorite incarnation of Batman.

But Superman's your go-to guy. He's The Man — the first superhero. Of course, I wanted to make sure we were talking about some kind of crossover with my character. I'd already done a Spider-Man story; for me it's not just working or playing with these cultural icons; I want to integrate my own personal creation into the world of a pop-culture icon.

Every question I asked, Richardson said he'd make it happen. So then I started listing my demands. The most important was that I wanted to use the classic Superman; I didn't want to use the long-haired, hockey-haircut Superman. I didn't want to use any new costume or any offshoot of Superman. I wanted to use *the* Superman. It was fantastic! My humble little creation got to rub shoulders with *the* Superman. Not only did he get to rub shoulders, but he got to actually switch places. There was only one thing they didn't allow me to do.

In the second issue, when they've finally got most of their chromosomes back and they're searching for the beings that have the rest of Superman's chromosomes, they're in a park. I had written Madman and Superman sitting on a swing set — not swinging — just sitting there talking. They are talking about their beliefs in God. DC absolutely would not let Superman sit in a swing. You see Frank sitting in a swing, but Superman is standing tall, all proper, and perusing the countryside.

I was able to turn it into a subtle joke, in that we all know Superman has died and come back. I think that's the only reason they allowed that dialogue to take place. Had he not died, they might have nixed that, too. "We don't need Superman gettin' all theological on us."

Steve Seagle, probably my oldest friend in the business, has pointed out that every creator really has only one theme. The genre may change with whatever he's doing, but the theme remains constant. My theme is the existence of God. I hadn't really noticed that! I can be serious, I can be goofy, I can tell a murder mystery, I could tell a science-fiction story, but when it comes down to it, the theme is the search for God. Since Seagle has pointed that out, though, I've bent over backwards to avoid that now.

CBG: *So this was initially a subconscious track?*

Allred: As a creator, I want to provoke thought. I certainly want to entertain but I want people to think. I think personal beliefs, religious or not, are really what drives everyone's actions. A lot of people never ask themselves those questions. They never contemplate why they're here. They don't care. I want people to wonder.

CBG: *So it's natural, in comics, for these bigger-than-life characters to be asking themselves these bigger-than-life questions.*

Allred: With Frank Einstein, it's the most obvious, because he has been brought back to life. He's the perfect character to explore these questions, because he has lived before but has little to no memory of his previous existence. He's a vehicle to ask questions about reincarnation, as well.

CBG: *In your present work,* ***Red Rocket 7****, these questions of identity and one's place in the universe come up again. This project is a huge multimedia onslaught, in that your film* ***Astroesque*** *ties into it, as well as a music CD.*

Allred: The story began with *Astroesque*. My family is the most important thing to me, but these three things I live and breathe: go see a movie, listen to an album, or read a comic book. I'm such a huge fan. My head is filled with useless knowledge — a total encyclopedia of pop junk.

When Quentin Tarantino had his success with *Reservoir Dogs* and then with *Pulp Fiction*, I thought, "Man, there's a guy like me!" He's this insatiable bore to normal people, because all he wants to talk about is this trivia that has no real value in the real world. And that's me. My head is filled with all this garbage — like who directed this, who re-wrote the screenplay of that, who produced that album, who was the inker on *Fantastic Four* #53. It's useless information, but for us, for people who are pop-culture junkies, it's everything. We appreciate this stuff; we love it so much, we want to know everything about its creation. This is what drives me.

CBG: *And what led to* ***Astroesque****?*

Allred: I read Robert Rodriguez' book, *Rebel without a Crew*, which explained how he made *El Mariachi* for almost nothing. We had optioned Madman for a film, so all of a sudden we had this money that we weren't expecting. So I was on fire; I had this cool little story I thought I could make into a film.

Laura was a little hesitant, but then I optioned off "G-Men from

(Continues on Page 36)

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236 G/VG 2.50
244 F- 10.00
249 VF/NM 10.00
249 VG/F 4.00
253 F/VF 10.00
256 F- 5.00
346 NM 7.00
346 VF/NM 6.00
349 VF/NM 6.00
367 NM 5.00
404 F/VF 5.00
408 NM 4.00
409 NM- 4.00
410 NM 4.00
418 NM/M 6.00
420 NM/M 6.00
436-439 VF set 7.00
Annual 1 VG+ 115.00
Ann. 1 G/VG 80.00

BLACKHAWK
Quality/DC
25 VG 75.00
27 VG 75.00
31 G+ 35.00
53 Fr/G 18.00
58 G/VG 37.00
60 VG/F 52.00
60 G 23.00
62 G/VG 33.00
65 G+ 22.00
67 G 19.00
68 G+ 22.00
72 Fr/G 16.00
74 G/VG 27.00
80 G/VG 27.00
83 G 18.00
85 VG- 30.00
86 G/VG 24.00
91 G/VG 20.00
92 G/VG 22.00
93 VG/F 39.00
94 VG 30.00
95 VG/F 39.00
96 VG+ 35.00
97 VG+ 35.00
98 VG 30.00
98 Fr/G 12.00
106 VG 28.00
108 G+ 59.00

BLACK MAGIC
1 NM/M 5.00
2 NM 4.00

BRAVE AND THE BOLD
5 coverless VG+ 22.00
6 P/Fr 22.00
9 Fr 32.00
14 G/VG 52.00
15 VG 65.00
19 G/VG 52.00
22 Fr/G 29.00
23 VG 85.00
28 Fr/G 275.00
29 G+ 240.00
31 Fr/G 28.00
35 G+ 48.00
36 VG- 59.00
41 VG 32.00
42 VG 59.00
43 VG- 52.00
44 VG- 35.00
44 Fr/G 18.00
54 VG- 50.00
54 Fr 20.00
62 VG- 17.00
67 G/VG 8.00
68 VG- 13.00
70 F+ 12.00
71 VG+ 7.00
76 F- 7.00
84 G/VG 6.00
87 VF/NM 17.00
107 VF/NM 5.00
110 NM 5.00
120 VF 4.00

BROTHER POWER THE GEEK
1 VG 8.00

CHALLENGERS OF THE UNKNOWN
4 VG- 90.00
6 VG 100.00
6 Fr 34.00
8 VG- 80.00
9 G+ 26.00
10 G+ 26.00
11 G 23.00
15 G+ 17.00
15 Fr 11.00
18 VG 24.00

COMIC CAVALCADE
3 Fr/G 125.00
6 VG- except detached cover 125.00
7 G/VG detached cover 115.00
9 cover only G/VG 50.00
18 front cover only VG- 23.00
22 VG 145.00

DC 100 PAGE SUPER SPECTACULAR
20 VF 10.00
20 F 5.50

THE DEMON
1972 series 1 NM- 25.00
15 NM 12.00

DETECTIVE
31 coverless Fr/G (two chunks off first page) decent paper 650.00
69 VG- centerfold re-attached 295.00
84 cover only VG 50.00
91 G/VG 150.00
92 cover only Fr/G 30.00
100 VG+ 300.00
115 G+ 86.00
121 VG 120.00
127 P missing centerfold. otherwise G/VG 45.00
129 Fr/G 60.00
144 Fr/G 50.00
146 G 62.00
148 G+ 75.00
151 G+ 79.00
155 VG/F 150.00
157 G 62.00
162 G/VG 89.00
171 G+ 110.00
176 G+ 74.00
178 G+ 60.00
182 VG/F 120.00
190 G/VG 86.00
198 Fr/G 39.00
206 VG 90.00
212 G 47.00
213 VG 125.00
214 F- 125.00
218 VG- 69.00
220 VG- 69.00
221 VG- 69.00
222 VG/F 100.00
224 F/VF 170.00
225 Fr 250.00
225 Fr 250.00
226 VG/F 320.00
226 Fr 95.00
228 F 180.00
228 Fr/G 45.00
229 F+ light date stamp 185.00
230 G/VG 95.00
232 F- date stamp 95.00
233 F 1st appearance Bat-Woman .. 375.00
233 VG 250.00
237 VG/F 78.00
238 VG 62.00
240 G+ 38.00
241 G+ 36.00
246 G 35.00
250 F- 80.00
250 G+ 35.00
252 G/VG 44.00
260 G/VG 42.00
261 G/VG 29.00
263 G 23.00
265 Fr/G 31.00
273 G/VG 28.00
274 Fr 12.00
275 Fr/G 16.00
277 VG 36.00
281 VG- 21.00
283 VG+ 26.00
284 VG 22.00
285 VG+ 26.00
286 VG+ 26.00
293 VG+ 29.00
294 G+ 16.00
295 Fr 9.00
297 G 10.00
311 G 8.00
353 G/VG 4.50
355 G/VG 4.50
356 VG 6.00
372 VG 4.00
373 NM- 2nd app. Mr. Freeze 50.00
432 F+ 4.00
434 VF- 6.00
436 VF 6.00
437 VF 12.00
466 F- 5.00
468 F- 4.00
479 VF+ 9.00
578 VF/NM 7.00

EIGHTY PAGE GIANT
1 G/VG 35.00
2 G+ 17.00
13 G/VG 13.00

FAMOUS FIRST EDITIONS
C-26 VF 8.00
C-28 F/VF 16.00

FLASH
46 cover only G pencil markings on cover 25.00
61 cover only G/VG 25.00
108 VG/F 135.00
108 G/VG 76.00
110 VG/F except 3/4" size piece out cover 115.00
113 G 35.00
114 G 29.00
117 G/VG 40.00
118 Fr 15.00
120 G 23.00
121 Fr 10.00
123 VG 170.00
126 G/VG 16.00
126 G 10.00
129 F/VF 145.00
130 VG/F 32.00
130 G 12.00
131 G/VG 15.00
132 G+ 14.00
134 G 11.00
137 Fr/G 32.00
138 G+ 13.00
139 G/VG 17.00
140 VG+ 26.00
156 G 5.00
161 VG- 10.00
162 G/VG 9.00
163 G/VG 9.00
164 VG- 10.00
166 VG- 10.00
167 VG 11.00
169 F 25.00
173 VG 10.00
176 VG/F 12.00
176 VG 9.00
178 G/VG 9.00
179 VG+ 11.00
180 F+ 16.00
181 VG 6.00
182 VG 6.00
184 F- 8.00
210 VF 8.00
226 F 4.00
Annual 1 VG 65.00

GI COMBAT
17 F- 28.00
39 G+ 11.00
40 VG/F 22.00

GREEN LANTERN
1941
18 VG/F 300.00
35 VG spine roll 190.00

GREEN LANTERN
1960
2 VG- 115.00
4 G/VG 48.00
5 VG+ 75.00
5 Fr/G 28.00
7 VG+ 55.00
7 VG- 33.00
8 VG 48.00
9 VG/F 62.00
9 G/VG 32.00
10 G 26.00
13 G+ 25.00
14 VG 30.00
15 VF- 64.00
17 F- 35.00
17 VG- 18.00
19 VG- 18.00
23 VG/F 32.00
25 VG- 19.00
26 G+ 13.00
28 VG- 19.00
32 VG- 16.00
35 G/VG 13.00
40 VG 75.00
44 G 7.00
47 VG+ 12.00
55 G/VG 5.00
57 G 4.00
58 G/VG 6.00
66 VG 5.00
67 VG 18.00
78 VG- 7.00
86 G/VG 7.00
87 VG 6.00
195 NM 7.00

HAWKMAN
2 VG 36.00
9 Fr/G 7.00
10 VG 16.00
13 VG 12.00

HOUSE OF MYSTERY
15 G 30.00
22 VG+ 50.00
30 VG- 34.00
57 G+ 15.00
80 VG 14.00
83 VG- 10.00
91 VG+ 14.00
94 VG- 10.00
95 VG 12.00
96 VG- 10.00
100 VG 16.00
101 VG 12.00
134 G 4.00
143 Fr/G 24.00
156 F- 29.00
161 VG 12.00
162 G/VG 9.00
163 G+ 8.00
168 VG 12.00
171 VG 12.00
173 VG 12.00

HOUSE OF SECRETS
2 Fr/G 42.00
25 VG- 15.00
33 VG+ 21.00

JIMMY OLSEN
8 G/VG 58.00
9 VG+ 89.00
10 VG/F 97.00
12 F 75.00
15 VG/F 59.00
17 F- 55.00
135 VG 10.00
136 F/VF 4.00

JUSTICE LEAGUE
1 VG- 450.00
2 G+ 85.00
2 Fr 50.00
3 G/VG 95.00
4 Fr/G 37.00
5 Fr/G 32.00
6 VG 64.00
8 G/VG 42.00
10 G/VG 42.00
12 VG 39.00
12 G+ 23.00
13 VG+ 45.00
13 Fr/G 16.00
14 VG+ 45.00
14 G 19.00
16 F- 46.00
17 G/VG 25.00
18 G 18.00
21 VG 65.00
21 G+ 37.00
22 VG/F 75.00
22 G 30.0
24 VG 14.00
30 VG+ 26.00

KAMANDI
1 VF+ 30.00
1 F 12.00
4 F/VF 5.00
6 NM 8.00
7 F/VF 4.00
8 VF/NM 7.00
9 VF/NM 7.00

LEAVE IT TO BINKY
18 G/VG 8.50
22 VG- 8.00

LIMITED COLLECTORS EDITION
C-25 VF 7.00
C-25 F/VF 6.00

LOIS LANE
4 VG- 50.00
5 G+ 47.00
18 F- 31.00
19 F- 31.00
28 G+ 17.00

METAL MEN
3 G+ 17.00
48 VG+ 4.00

MISTER MIRACLE
8 F/VF 5.00
12 VF+ 6.00
17 F/VF 4.00

MORE FUN
61 VG amataur restoration 375.00
101 cover only G 250.00

MUTT & JEFF
24 VG+ 22.00
27 VG 17.00
31 G/VG 12.00
33 G/VG 12.00
34 F 21.00
38 G/VG 12.00
39 F- 20.00
40 F- 20.00
42 VG- 12.00
45 VG 14.00
47 VG/F 17.00
48 VG 14.00
49 VG 14.00
56 VG/F 15.00
62 G 6.00
93 G+ 5.00

MY GREATEST ADVENTURE
6 G+ 42.00
9 G 35.00
10 G/VG 46.00
12 F 69.00
14 F+ 75.00
16 G+ 30.00
17 VG 50.00
17 Fr 15.00
18 P/Fr 14.00
19 Fr/G 17.00
20 G+ 34.00
23 F- 40.00
25 Fr/G 13.00
27 G/VG 20.00
28 VG- 38.00
30 G/VG 17.00
33 Fr/G 11.00
34 VG 19.00
35 G+ 11.00
37 Fr 6.00
38 G+ 12.00
50 G/VG 10.00
56 VG 14.00

MYSTERY IN SPACE
2 P/Fr panel cut from story. 50.00
5 G/VG 100.00
15 Fr/G 32.00
16 G 37.00
22 G 37.00
24 G+ 43.00
27 VG+ 70.00
28 G/VG 48.00
29 Fr/G 29.00
31 G/VG 44.00
32 VG 58.00
33 VG+ 64.00
34 G 30.00
35 Fr 20.00
37 G/VG 44.00
39 VG+ 64.00
40 G 30.00
47 G/VG 30.00
53 VG 225.00
53 Fr/G 115.00
54 VG/F 90.00
57 G+ 25.00
60 G/VG 30.00
70 VG 28.00
73 VG/F 24.00
75 VF+ 160.00
79 VG/F 24.00
80 F+ 32.00
82 VG- 10.00
87 F- 50.00

NEW ADVENTURES OF CHARLIE CHAN
4 VG 55.00
4 G 29.00
6 VG+ 62.00

NEW GODS
10 VF/NM 10.00
11 F+ 5.00

OUR ARMY AT WAR
3 VG 90.00
18 VG 58.00
21 VG/F 52.00
38 VG+ 40.00
45 VG+ 35.00
47 VG- 26.00
55 VG 27.00
90 VG/F orign. 185.00
120 F- 24.00

OUR FIGHTING FORCES
8 G/VG 30.00
11 VG/F 35.00
13 VG 27.00
18 VG 27.00
25 G 10.00
26 VG+ 22.00
39 VG+ 19.00
42 G/VG 12.00
47 VG+ 19.00

PLOP!
1 VF/NM 4.00
3 NM 5.00

REAL FACT
12 VG 26.00
14 G/VG 17.00
17 G+ 14.00
19 VG- 24.00
19 Fr 9.00

RIP HUNTER
18 F- 16.00
28 VG 14.00
29 VG 14.00

ROBIN HOOD TALES
Quality/DC
7 Fr/G 24.00
12 Fr 15.00
13 Fr/G 20.00

RONIN
1-6 FR/NM set 11.00

RUDOLPH
1954 VG 15.00

SEA DEVILS
1 VG/F 110.00
3 VG 35.00

SECRET ORIGINS
1961 Giant
1 VG- 84.00
1 G 50.00

SECRET SIX
3 G/VG 4.00
5 VF 13.00

SENSATION
15 G 75.00
19 Fr 62.00
27 Fr/G 60.00

SHADOW
1 NM 20.00
1 VG 5.00
2 F 5.00
3 F 6.00
4 NM 11.00
4 VG/F 3.50

SHAZAM!
1 NM/M 7.00
1 F 3.00
8 VF+ 8.00

SHOWCASE
23 G/VG 215.00
27 G 68.00
29 G/VG 55.00
30 VG 125.00
31 G/VG 60.00
32 G+ 50.00
32 Fr 20.00
33 VG 80.00
34 G/VG 170.00
35 VG 145.00
37 G/VG 95.00
37 Fr 44.00
39 VG+ 75.00
39 Fr 21.00
40 G+ 45.00
45 VG 48.00
47 F/VF 36.00
55 Fr 15.00
56 VG- 14.00
59 G 11.00
60 F/VF 120.00
61 VF+ 110.00
62 G/VG 13.00
64 VG- 24.00
65 G+ 6.00
66 G/VG 5.00
69 VG 6.00
72 VG- 5.00
74 VG 15.00
80 F- 8.00
91 VG/F 4.00
93 VF- 5.00
94 F 5.00

SPECTRE
4 F/VF 27.00

STAR SPANGLED
14 Fr 90.00
81 G/VG 68.00
83 F- 135.00
86 Fr/G 43.00
87 VG spine roll; rare 225.00
91 G/VG 100.00
95 VG- 110.00
100 VG+ 110.00
104 VF/NM 210.00
109 VG 69.00
112 G 34.00
118 Fr/G 23.00

STAR SPANGLED WAR STORIES
7 Fr 15.00
20 VG- 33.00
42 Fr/G 8.00
47 VG 18.00
56 G+ 10.00
57 VG- 14.00
58 VG- 14.00
61 G/VG 12.50
62 G/VG 12.00
74 VG/F 22.00
76 VG+ 19.00
79 VG/F 22.00
82 G 10.00
99 VG 30.00
100 VG/F 55.00
110 G/VG 14.00
111 G 8.00
117 G/VG 12.00
131 VG/F 21.00

STRANGE ADVENTURES
1 P missing first page, otherwise VG/F 300.00
2 VG/F 280.00
2 G+ cover detached 125.00
4 G/VG 105.00
6 VG+ 145.00
6 Fr/G 54.00
8 G+ 75.00
10 VG 135.00
12 Fr 34.00
16 VG 90.00
24 Fr 25.00
25 G 35.00
30 Fr/G 33.00
36 G/VG 48.00
46 G+ 36.00
47 VG- 52.00
57 VG 31.00
61 F- 42.00
79 G 14.00
86 G+ 17.00
96 G 14.00
105 G/VG 17.00
107 Pr 7.00
120 VG 55.00
156 VG 12.00
180 G+ 30.00
204 VG/F 9.00

SUGAR & SPIKE
18 Fr except two cutouts 7.00
21 Fr 12.00
26 G 17.00
50 P/Fr 4.00
56 G 8.50

SUPERBOY
9 G+ 85.00
13 cover only Fr. 19.00
19 G/VG 56.00
24 cover only G+ 9.00
28 VG- 50.00
28 Fr 21.00
33 Fr/G 19.00
34 VG 44.00
35 G/VG 35.00
38 G 22.00
38 Fr 14.00
41 G+ 25.00
44 VG/F 50.00
45 F 60.00
45 G+ 22.00
50 VG/F 50.00
51 F 47.00
54 VG- 24.00
57 Fr 12.00
58 G/VG 21.00
68 Fr/G 45.00
70 P/Fr 6.00
77 Fr/G 8.00
78 VG 34.00
100 VG 45.00
100 G 23.00

SUPERMAN
8 front cover only G 65.00
19 VG 265.00
21 G repairs centerfold replaced 100.00
22 G 105.00
30 VG 1st appearance Mr. Mxyaptik 400.00
33 VG/F three tiny spots of color touch up to cover 200.00
35 Fr/G 72.00
39 VG 165.00
40 VG 170.00
43 VG 120.00
65 P missing story page, otherwise P/Fr 25.00
74 VG/F 135.00
87 G+ 60.00
90 G+ 52.00
91 G 40.00
92 G+ 50.00
93 Fr/G 35.00
94 VG+ 82.00
94 G 38.00
95 VG+ 95.00
98 G/VG 54.00
99 VG+ 75.00
100 VG/F 350.00
101 VG/F 84.00
103 VG 70.00
104 F+ date stamp 100.00
105 VG/F 84.00
106 G/VG 43.00
107 F date stamp 95.00
108 G/VG 39.00
112 VG- 39.00
113 Fr/G 25.00
116 G 25.00
117 VG- 40.00
122 VG- 32.00
124 G 24.00
125 G 23.00
127 Fr/G 19.00
128 VG+ 45.00
129 Fr/G 18.00
131 G/VG 23.00
146 G 24.00
147 G+ 22.00
148 VG 25.00
226 F 4.50
228 F+ 5.00
237 F- 3.50
238 VF 7.50
311 NM 4.00
Ann 5 F 58.00
Ann 7 VG 26.00

SUPERMAN-TIM
12/42 F 85.00
7/47 VG/F 68.00
3/58 VG/F except 1/2 of page cut out no comics 25.00
8/48 VG+ 45.00
11/48 F- except page cut out 25.00

SWAMP THING
1972 stories
8 NM 12.00
8 F+ 5.00

SWORD OF SORCERY
1-5 VF set 10.00

TALES OF THE UNEXPECTED
3 VG 75.00
4 G/VG 56.00
7 VG- 48.00
8 F+ 95.00
10 Fr 32.00
18 G/VG 30.00
20 Fr/G 13.00
26 G 16.00
28 VG/F 35.00
26 G+ 13.00
30 G/VG 16.00
31 Fr 8.00
33 F+ 38.00
35 G/VG 15.00
36 G+ 11.00
38 G 11.00
43 Fr 48.00
66 F- 26.00

TEEN TITANS
#1 VF 145.00
1 G/VG 30.00
2 VG- 15.00
4 VF/NM 40.00
5 VG 10.00

3-D ADVENTURES OF SUPERMAN
#1 1953 VG/F no glasses 175.00
#1 1953 Fr/G no glasses 50.00

3-D BATMAN
1966 VG glasses attached 75.00

HARLORD
1 VF 10.00

WONDER WOMAN
23 VG/F 175.00
30 cover only G 25.00
84 VG/F date stamp 56.00
267 NM 10.00

WORLD'S FINEST
12 VG+ 245.00
17 VG/F 250.00
37 F- 165.00
37 VG+ except missing a text page & the last 16 pages are loose 60.00
60 Fr chunk off story page 38.00
79 F- date stamp 96.00
80 VG 78.00
81 VG/F date stamp 65.00
82 F light date stamp 90.00
83 F date stamp 85.00
85 G 28.00
88 VG- 48.00
89 G/VG 40.00
89 Fr/G 25.00
91 VG- 35.00
93 G/VG 27.00
94 P/Fr 29.00
108 VG/F 35.00
112 VG+ 29.00
113 VG 20.00
114 VG 20.00
116 G/VG 16.00
173 G+ 5.00
176 VG 3.50
177 VG- 3.00
190 F- 4.00
198 VG- 10.00
200 F+ 5.00

MARVEL, ATLAS & TIMELY COMICS

ADVENTURE INTO MYSTERY
6 VF 75.00

ADVENTURES INTO TERROR
30 VG- 24.00
31 VG- 24.00

ADVENTURES INTO WEIRD WORLDS
23 VG+ 40.00

ALL WINNERS
2 cover only Fr/G 175.00

AMAZING ADULT FANTASY
7 G+ 74.00
7 Fr 48.00

AMAZING ADVENTURES 1961
1 VG 225.00
6 VG+ 100.00

AMAZING ADVENTURES 1970
1 VG/F 5.00
18 VF 10.00

AMAZING DETECTIVE
4 G 13.00

AMAZING SPIDER-MAN
5 G 120.00
7 G/VG 115.00
8 G/VG 110.00
9 VG 160.00
10 G/VG 110.00
10 Fr/G 58.00
11 VG- 70.00
12 G/VG 60.00
23 VG/F 93.00
24 G+ 24.00
25 G/VG 38.00
26 VG+ 64.00
28 VG- 60.00
29 G+ 23.00
30 F 55.00
34 VG/F 40.00
35 G/VG 22.00
36 G/VG 22.00
37 VG 30.00
38 G/VG 21.00
42 VG+ 32.00
47 VG+ 20.00
51 VG 30.00
53 VG+ 16.00
55 VG/F 17.00
56 VG/F 17.00
58 VG 13.00
58 VG/F 17.00
59 VG 13.00
60 VG+ 16.00
65 VG/F 14.00
66 VG+ 13.00
67 VG/F 14.00
73 F 18.00
74 VG/F 14.00
75 VG/F 13.00
76 VG+ 12.00
77 VG+ 12.00
78 VG+ 12.00
79 VG- 8.00
80 VG/F 13.00
81 F+ 18.00
85 F+ 18.00
84 VG/F 13.00
88 VF- 22.00
95 VG 11.00
100 F+ 70.00
102 VG/F 40.00
120 F/VF 16.00
123 VF/NM 16.00
124 VF/NM 18.00
126 VF- 13.00
127 VF/NM 16.00
128 VF/NM 16.00
128 F- 8.00
131 VF/NM 11.00
135 VF 47.00
136 VG 8.00
154 VF 8.00
167 VF 5.00
173 VF 5.00
174 F 7.50
176 VF/NM 10.00
178 F/VF 6.00
179 VF 8.50
180 F 5.00
183 VF/NM 6.00
200 NM 15.00
238 NM no tattooz 25.00
253 NM 6.00
258 VF/NM 10.00
275 NM 12.00
276 NM 9.00
286 NM 5.00
287 NM 5.00
293 NM 8.00
301 VF/NM 10.00
302 NM 11.00
313 NM/M 7.00
320 NM/M 6.00
321 VF/NM 5.00
323 NM/M 6.00
328 VF/NM 8.00
Annual 1 G/VG 66.00
Ann 2 VG/F 42.00
Ann 5 G+ 11.00
Ann 21 NM/M 6.00

ASTONISHING
20 G/VG 30.00
23 VG 39.00
24 G/VG 29.00
34 VG 30.00
37 VG 26.00
57 F/VF 60.00
58 F/VF 45.00
60 F- 32.00
61 F 40.00
62 F/VF 50.00

ASTONISHING TALES
1 VG+ 6.00
3 VF/NM 15.00
4 VF/NM 15.00
23 VF/NM 5.00
25 VG+ 30.00
26 VF- 17.00
27 VG/F 7.00
29 F+ 13.00
31 VF/NM 10.00
32 VF 6.50
36 VF 8.50

AVENGERS
8 VG 38.00
15 VG/F 28.00
16 VG subscription crease 22.00
32 VG+ 7.00
54 VF+ 15.00
64 VG/F 5.00
111 VF 12.00

BATTLE ACTION
22 G/VG 7.00

BLACK KNIGHT
1 G 80.00
3 G+ 48.00

BIBLE TALES FOR YOUNG FOLK
5 G+ 12.00

BLACK PANTHER 1977
1 NM 8.00

BLACKSTONE
3 VG- 48.00

CAPTAIN AMERICA 1968 series
100 G/VG 55.00
103 VF+ 33.00
106 G/VG 8.00
108 F- 14.00
114 VG+ 4.50
138 VF/NM 18.00
159 VF 6.00
200 NM/M 4.00
286-288 NM set 24.00

CAPTAIN MARVEL
2 VG/F 9.00
3 VF 14.00
4 F- 5.00
8 F+ 5.00
9 F- 4.00
24 VF+ 7.00
26 VG+ 20.00
27 VG/F 7.00
29 F+ 5.00
30 F/VF 6.00
31 F 7.00
32 VF 9.00
34 F+ 4.00

CAPTAIN SAVAGE
1 VG/F 4.00
9 VF/NM 5.00
10 VF 4.00
14 VF/NM 4.00
15 VF/NM 4.00

CINDY
31 G 10.00

COMBAT CASEY
13 VG+ 16.00

COMBAT KELLY 1951 series
5 G+ 11.00

CONAN
13 F- 8.00
21 VF/NM 18.00
22 F 9.00
23 VF+ 24.00
Annual 1 VF 6.00

CREATURES ON THE LOOSE
10 VG 6.00
22 VF Steranko cover 4.00

CRIME CAN'T WIN
10 VG 15.00

CRIME CASES
24 (#1) VG+ .. 25.00
25 G/VG 15.00

CRIME EXPOSED
3 Fr/G 6.00

CRIMEFIGHTERS
1 Fr/G undated 12.00
3 F- 25.00
12 G/VG 15.00

DAREDEVIL
2 G detached cover 42.00
9 VG+ 22.00
10 VG 19.00
11 VG+ 15.00
12 VG 12.00
184 NM 6.00
196 NM 7.00
238 NM 4.00
249 NM 5.00

DARING MYSTERY
1 Fr/G 1700.00

DARKHAWK
1 NM/M 6.00

A DATE WITH MILLIE 1957
4 VG/F 13.00

DEFENDERS
1 VG+ 17.00
4 F 8.00
5 VF 14.00
8 VG/F 5.00
12 F+ 5.00

DOC SAVAGE 1972
1 F/VF 5.00
2 VF 3.00

DOCTOR STRANGE
170 F 12.00
173 VG 9.00
174 F 13.00
176 VF 24.00
177 G/VG 6.00

FANTASTIC FOUR
7 G/VG 110.00
8 G+ 70.00
8 Fr 38.00
10 G 70.00
11 VG- 90.00
18 VG+ 65.00
24 G/VG 22.00
25 VG 75.00
27 G/VG 22.00
35 VG 13.00
36 F- 20.00
48 G 70.00
48 Fr 45.00
50 VG+ 40.00
50 G/VG 22.00
56 VG 9.00
66 VG 14.00
70 VG/F 8.00
71 VG+ 6.00
159 VF 6.00
Ann 3 VG+ 27.00
Ann 5 G/VG 14.00
G.S. 4 G/VG 3.00

FEAR
15 NM- 7.00

FRANKENSTEIN
1 NM/M 20.00
2 NM 9.00
3 NM 9.00
4 F 4.00
5 VF 7.00
8 NM 10.00
10 VF/NM 5.00

GHOST RIDER 1973 series
2 NM 22.00
4 F 11.00
25 VF 6.00

GIANT-SIZE... Superheroes featuring Spider-Man
1 VF 18.00

GODZILLA
1 NM 6.00

HEDY DEVINE
30 G/VG 17.00

HERO FOR HIRE
1 VF 34.00
1 VG 7.00
3 VF 8.00

HULK
105 VF- 22.00
107 G/VG 7.00
200 F- 7.00
Special 1 VG- 11.00

HULK VS. WOLVERINE
1 NM/M 7.00

IDEAL, A CLASSIC COMIC
2 G/VG 34.00
4 G/VG 60.00

INVADERS
1 F- 6.00
2 VF/NM 6.00
4 VF 4.00
5 NM 6.00
5 VF/NM 5.00
12 NM 4.00
13 NM 4.00

IRON FIST
4 F 4.00
5 VF 6.00
15 NM- 23.00

IRON MAN
1 VG- 58.00
100 VF 6.00

JANN OF THE JUNGLE
15 F- 28.00

JOKER
10 G+ 45.00

JOURNEY INTO MYSTERY 1952 series
9 VG- 80.00
55 VG/F 80.00
59 VG+ 50.00
74 VG+ 46.00
77 VG 26.00
50 VG- 28.00
107 VG/F 14.00
117 F- 16.00

JOURNEY INTO UNKNOWN WORLDS
12 G- 44.00
26 G/VG 32.00
43 VG+ 32.00
50 VG+ 24.00
52 F- 25.00
52 VG 17.00
57 VF 70.00

JUNGLE ACTION
5 VF/NM 8.00

JUSTICE
4 VG/F 26.00
9 (4/49) Fr 5.00
10 VG 19.00
15 F 26.00
16 VG- 10.00
18 Fr 4.50
47 G+ 6.00

THE KELLYS
25 Fr/G 6.00

LOVE ROMANCES
65 F- 8.00
66 F- 6.00
67 F 9.00
68 VG+ 5.00

LOVERS
83 F- 8.00
84 VF- 13.00

LOVE TALES
73 F+ 8.00
74 F 9.00

MACHINE MAN 1984 mini
1-4 VF/NM set 8.00

MAN THING 1974, 1st series
1 VF/NM 15.00
3 F/VF 5.00

MARGIE
42 VG- 12.00
45 F 22.00

MARINES IN ACTION
13 G/VG 7.00

MARVEL BOY
1 F- 450.00

MARVEL COLLECTOR'S ITEM CLASSICS
1 G/VG 8.00

MARVEL FEATURE 1971
1 F 33.00
1 G+ 12.00
3 VG+ 8.00
10 VF 4.00

MARVEL PREMIERE
1 F- 17.00
17 F+ 6.00
21 F/VF 4.00
22 F/VF 4.00
28 F 5.00
35 NM 4.00

MARVEL PRESENTS
3 VG 6.00
4 F- 4.00
11 VF 7.00

MARVEL PREVIEW magazine
2 NM Punisher 125.00
6 NM 4.00
12 NM 4.00
21 VF 6.00

MARVEL SPOTLIGHT
6 VG 14.00
28 F 6.00

MARVEL SUPER ACTION magazine
1 F 35.00

MARVEL SUPER-HEROES
12 VG+ 24.00
17 F 6.00
18 VG+ 18.00
20 F+ 10.00

MARVEL TALES 1949 series
96 VG+ 90.00
106 G 44.00
109 G/VG 49.00
110 Fr/G 28.00
111 G 33.00
119 VG+ 48.00
129 G+ 29.00
139 G 15.00
147 Fr/G 13.00
151 G+ 22.00
152 F+ 60.00
154 F- 40.00
156 VF- 65.00
158 F- 40.00

MARVEL TALES 1964 series
1 VG- 52.00
2 F 34.00
2 G 10.00

MARVEL TEAM-UP
1 VG+ 20.00
4 F- 17.00
12 NM 9.00
14 NM 8.00
15 NM 12.00
16 VF 5.00
46 VG/F 3.00
55 NM 7.00
117 VF 7.00

MISS AMERICA (Patsy Walker)
2 G 120.00
V3 #3 VG/F 13.00
V4 #1 VG 10.00
V4 #2 VG 8.00
82 F+ 9.00
83 VG/F 7.00
84 F- 8.00
85 F+ 11.00

MISS FURY
7 cover only G 30.00

MY LOVE STORY
5 F+ 11.00
6 F+ 12.00

MY OWN ROMANCE
56 F+ 11.00
57 F- 8.00
58 VG+ 6.00

MYSTERY TALES
7 VG+ 65.00
31 G 10.00
33 G+ 15.00
37 Fr 7.00
46 F/VF 70.00
46 VG- 21.00
47 F- 50.00
50 F+ 55.00
51 F+ 60.00
53 VG+ 20.00
53 G 10.00

MYSTIC 1951, 3rd series
2 VG 60.00
5 VG+ 64.00
34 VG 26.00
36 G/VG 25.00
44 P/Fr 6.00
54 VG+ 28.00
57 F/VF 95.00
58 G+ 14.00
59 F 50.00
60 F 55.00
61 G+ 15.00

MYSTICAL TALES
2 Fr 10.00
3 G/VG 21.00
5 G+ 24.00
7 VF 75.00
7 VG- 29.00

NAVY ACTION
4 G/VG 8.00

NELLIE THE NURSE Marvel
3 VG+ 25.00
11 G+ 12.00

NOT BRAND ECHH
4 VG/F 4.00
5 VG/F 4.00
6 F 5.00
7 F 5.00
8 F+ 6.00

PATSY & HEDY
50 VF+ 15.00
51 F+ 10.00
53 F 9.00

PATSY & HER PALS
26 F+ 13.00
27 F/VF 14.00
28 F 12.00

PATSY WALKER
6 VG 29.00
15 G 11.00
30 G+ 8.50
67 F- 10.00
68 VG+ 6.00
69 F+ 13.00
70 F/VF 14.00
71 VF 14.00
100 G+ 5.00

PUNISHER Regular series
1 VF 10.00

SGT. FURY
13 VG- 25.00
14 VG 8.00
King Size 6 VF+ 5.00

SHERRY THE SHOWGIRL
6 VG 7.50

SILVER SURFER 1968 series
10 F- 18.00
11 VG 10.00
17 G/VG 7.00

SILVER SURFER 1987 series
34 NM/M 12.00

SPECTACULAR SPIDER-MAN (Peter Parker)
1 NM 30.00
1 F/VF 17.00
119 VF/NM 4.00
131 NM 6.00

SPELLBOUND
7 Fr 36.00
8 Fr/G 18.00
32 VF- 70.00
33 VF+ 100.00
34 F- 35.00

SPIDER-MAN VS. WOLVERINE
1 VF/NM 8.00

SPY CASES
12 Fr/G 7.00

SPY FIGHTERS
1 Fr/G missing an ad page 14.00

SPY THRILLERS
1 VG+ 38.00

STAR WARS
7 VF/NM 8.00

STORIES OF ROMANCE
9 F/VF 14.00
9 G+ 3.50
10 F- 10.00
12 F+ 12.00

STRANGE STORIES OF SUSPENSE
6 G 16.00
12 G/VG 16.00
13 F+ 50.00
14 F/VF 60.00
15 VG/F 28.00

STRANGE TALES
68 VG+ 100.00
70 VG+ 70.00
78 G/VG 45.00
112 Fr/G 9.00
113 G 11.00
115 G/VG 55.00
123 G/VG 9.00
125 VG- 8.00
129 VG+ 10.00
131 G 5.00
135 Fr/G 6.00
140 G/VG 5.00
144 G/VG 4.00
149 VG+ 6.00
151 G/VG 7.00
154 VG/F 10.00
160 F- 9.00
169 F+ 4.00

STRANGE TALES OF THE UNUSUAL
8 VG+ 24.00
8 G/VG 16.00
9 F 35.00

STRANGE WORLDS
1 VG/F 175.00

SUB-MARINER 1941 series
14 cover only Fr/G 50.00

SUB-MARINER 1968 series
6 G/VG 5.00
8 G/VG 7.00
9 VG- 6.00
10 VG- 6.00
12 F- 7.00
13 VG+ 5.00
14 VF- 17.00
19 VG/F 4.00
35 VF 26.00

SUPERNATURAL THRILLERS
1 VF 5.00
4 VF 4.00
5 VF 6.00

SUSPENSE
2 G heavy roll 20.00
7 VG- 40.00

TALES OF ASGARD
1 VF/NM 24.00

TALES OF SUSPENSE
4 VG- 89.00
12 VG- 45.00
14 VG+ 70.00
19 G/VG 38.00
30 VF 150.00
34 VG 32.00
36 VG/F 40.00
41 VG 135.00
44 VG+ 67.00
45 VG+ 67.00
52 G/VG 21.00
53 VG 25.00
58 G+ 35.00
59 F- 75.00
63 VG- 32.00
66 F/VF 52.00
66 G/VG 13.00
69 G+ 6.00
70 G 5.00
76 G+ 6.00
77 G+ 4.00
79 VG+ 16.00
80 G 7.00
87 VF- 23.00
88 VG/F 12.00
90 VG/F 12.00
94 VG 10.00
99 F 23.00

TALES TO ASTONISH
18 VG 50.00
19 VG 46.00
36 G 52.00
44 VG 50.00
48 G/VG 21.00
50 G+ 13.00
51 VG 20.00
53 VG 18.00
54 G+ 9.00
55 VG- 15.00
58 Fr/G 6.00
59 VG- 25.00
60 G/VG 28.00
61 VG+ 17.00
62 F- 19.00
62 VG- 9.00
63 F 20.00
63 G+ 8.00
66 G+ 6.00
70 VG/F 23.00
70 G/VG 11.00
71 VG+ 11.00
72 F 16.00
74 F 16.00
78 F- 13.00
84 VG+ 11.00
86 F+ 18.00
88 F- 12.00
92 VG/F 13.00
93 VG 15.00
93 G/VG 8.00
94 VF 25.00
95 G+ 6.00
96 VG 9.00
100 Fr/G 5.00
101 VG 15.00

TEEN COMICS
31 G/VG 12.00

TESSIE
13 VG 38.00

THOR
131 Fr/G 4.00
132 VG 10.00
157 VG/F 7.00
164 F/VF 9.00
167 F- 6.00
177 F+ 7.00
179 VG/F 5.00
412 NM 14.00

TOMB OF DRACULA 1972 series
7 VF/NM 14.00
9 VF 11.00
10 F 8.00
14 VF/NM 9.00
16 VF 7.00
20 F+ 4.50

TRUE ADVENTURES
3 F- 38.00

TRUE TALES OF LOVE
27 F+ 10.00
28 F- 10.00
29 VF- 13.00
30 F/VF 12.00

UNCANNY TALES
5 VG- 60.00
15 VG 30.00
25 VG- 22.00
35 VG- 20.00
35 Fr 8.00
45 F- 28.00
53 VG/F 30.00
54 G/VG 16.00
55 VG/F 28.00

WARLOCK 1972 series
1 F 10.00
7 VF/NM 6.00
9 F- 5.00
13 VF 7.00
14 VG/F 4.00

WEB OF SPIDER-MAN
29 NM/M 6.00
31 NM 4.00

WEREWOLF BY NIGHT
3 F 6.00
6 F+ 5.00
7 F/VF 6.00
16 NM 8.00

WORLD OF FANTASY
5 Fr/G 11.00
6 F- 40.00
9 VG+ 29.00
11 G 13.00

WORLD OF MYSTERY
4 G- 13.00
6 VF- 95.00

WORLD OF SUSPENSE
5 F+ 55.00
7 F+ 65.00
7 Fr/G 11.00
8 F+ 55.00

X-MEN
1 Fr 250.00
2 VG- 195.00
4 VG 76.00
5 VG- 50.00
10 VG- 35.00
17 VG 16.00
18 VG/F 25.00
22 F- 26.00
23 G+ 12.00
24 F 28.00
30 F- 24.00
31 F- 16.00
34 F- 16.00
37 VG/F 15.00
38 VG+ 20.00
39 VG/F 15.00
41 VG- 8.00
51 VG/F 13.00
56 VG/F 11.00
61 F 14.00
62 VF 26.00
82 VF 12.00
84 F- 7.00
85 VF/NM 14.00
87 F+ 9.00
14 F- 7.00
143 NM/M 6.00
149 NM 5.00
158 NM 10.00
161 NM 4.00
162 NM 6.00
164 NM 4.00
165 NM 5.00
186 NM/M 3.00
193 NM 4.00
201 NM/M 15.00
204 NM 4.00
205 NM 12.00
211 NM/M 10.00
213 NM/M 18.00
214 NM 4.00
219 NM 4.00
226 NM 6.00
227 NM 6.00
266 VF 14.00
267 NM/M 7.00
271 VF/NM 4.00
Annual 5 VF 3.00
Ann 10 NM 7.00

X-MEN & THE NEW TEEN TITANS
Marvel & DC Pres.
1 VF/NM 7.00

ALLRED
(From Page 34)

Hell," and all of a sudden we definitely had the money. I said, "OK, Laura, you were thinking about it, but we weren't counting on this money at all. Please, let me do this."

And she said OK. It was like my life started over. Everyone around me was very supportive. I cast my friends in certain parts. Some had acting experience, but most were just local cartoonists or film fans. Everything just fell into place. It was just an amazing experience for me.

CBG: *And there is an accompanying album.*

Allred: Well, I thought I could build a recording studio in my house. It's more of that independent creation. Digital has become affordable; I have technology available to me that's better than The Beatles ever had, sitting in my house. It's amazing.

But it is just incredible. When we were growing up, you had to have that Big Break. If you wanted to be a comic-book artist, somebody at Marvel or DC had to discover you. If you wanted to be an actor, you had to sit straight on the stool at Schwab's. If you wanted to be a recording artist, you had to keep playing those gigs and hope that some record executive would hear you play. It's not like that any more. If you want to create, it's all there for you. It's do-able. If your talent is there, the technology is there for you to create the ultimate project.

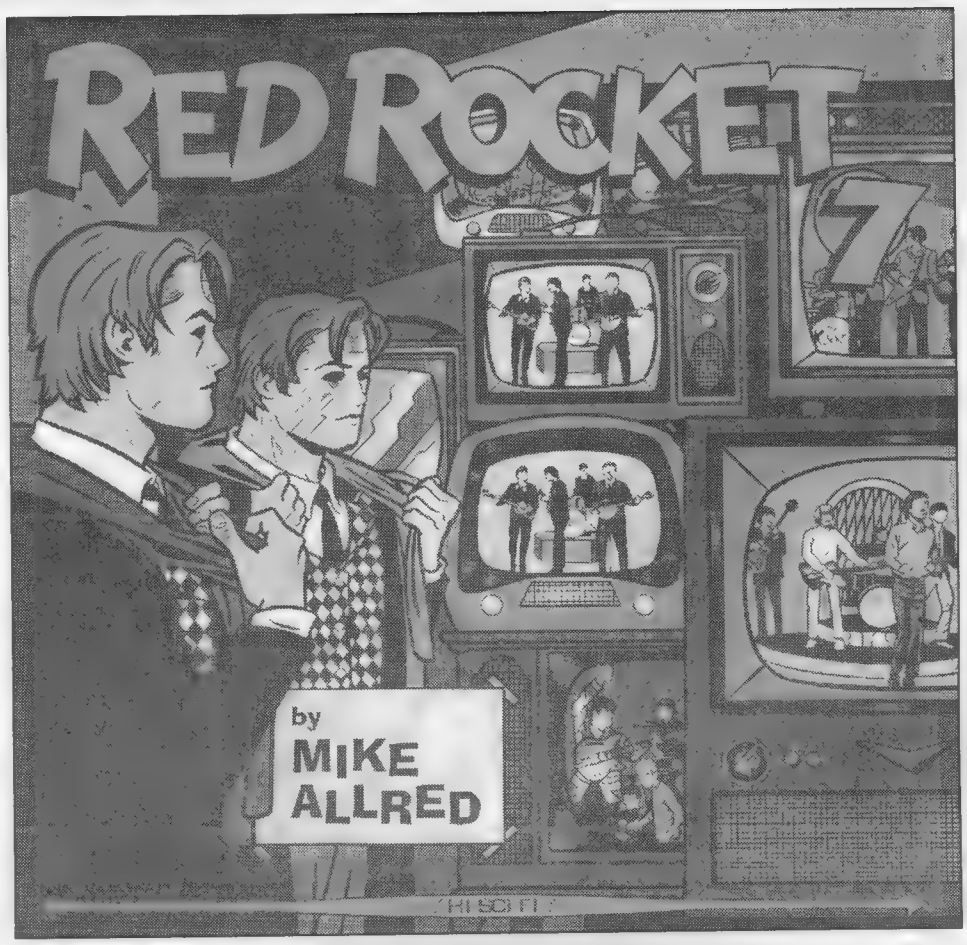
CBG: *And in comics, all you need is paper, ink, and a good idea.*

Allred: Oh, that's the most important. I think that it is in comics that you need the most talent to succeed, because I don't really see any mediocre comics.

Let me make a distinction between mainstream and independent comics. With the mainstream, Marvel and DC, with their icons, have been around forever. They are just chugging along on their own momentum. Everyone's sales figures have been slowly dropping, consistently, for the past 30 years. That's your mainstream, and I think there's a lot of mediocre stuff that's successful there because of the momentum.

In the independent arena, you don't have the history, so it's the quality that sells. You've got somebody like Jeff Smith, who is just a pure cartoonist all the way. Even though *Bone* is just these goofy-looking creatures that look like cutesy little doodads, the quality is there, just shining. Bang! It's celebrated.

That is the beauty of the comics industry: If something is good, everyone sings its praises. Everybody wants to see it succeed. That is a wonderful thing that just won't happen in these other industries. You are your own worst enemy in comics. If you continue to do slack material, interest dwindles off. If you continue to do exciting, thriving material, your audience stays with you. Frank Miller is a good example of this. He is constantly trying to top himself. He's



trying to constantly top his own enthusiasm. He experiments, he breaks in new formats, and he does this in the mainstream.

CBG: *What do you think of the experiment of releasing* ***Sin City: Family Values*** *complete in one volume?*

Allred: Personally, I celebrate that. I think it was brilliant; I see it as the direction that comics need to go.

The whole collector thing is killing us. Here's another argument for doing crazy things with formats. That's what I tried to do with *Red Rocket 7*. The feedback I got was 100% positive, it's great, it's exciting, but — it doesn't fit in the bags and it doesn't fit on the shelves.

I'm glad it doesn't fit in the bags, 'cause, hopefully, it'll be read before you put it away! One retailer called Dark Horse to complain about the size. He had nowhere to put it except up by the cash register! It sold great for him, and I was thrilled, 'cause you have to pay for product placement like that!

For the people who really are trying to do their best to tell their best story — they're striving to be the best artist or best storyteller they can be — the collectibles-only aspect of comics is discouraging. So that's why people like me, inspired by folks like Paul Pope and Frank Miller, are looking for different ways and even different shapes to put our stories in, and new ways to release them, and hoping that, after working so hard on putting out our best work, people will actually read and spend time with our work.

CBG: *Who are some of the others in comics you look to to keep track of their work?*

Allred: Matt Wagner has been a huge influence on me. When I was still a TV reporter in Europe, he wrote to me to encourage me. I can't remember how he was exposed to my work, but Matt wrote to me and wanted me to do a bit for his *Black, White, and Red* Grendel series. This was back in, I dunno, 1989, and it's actually happening now! I'm looking forward to working on it. He's someone who really encouraged me, and, now that he lives in Oregon, it's very cool to see him as often as we do. Matt also has an "alternative" style and enjoys mainstream success. His work is something you might expect to find at a place like the Alternative Press Expo. That's where you're gonna find people who are doing what they want to do.

When I think of the influences which challenged me to take bigger steps with my work, like *Love and Rockets* and *Yummy Fur*, I feel like I've really fallen short. I certainly haven't done anything pioneering or ground-breaking in the ways that those are, but I someday hope people's heads will roll off their shoulders because it's just so amazing.

CBG: *Taken together,* ***Astroesque, Red Rocket 7****, and the CD just may be that project.*

Allred: *Red Rocket 7* is my life, boiled down. Everything I've ever wanted to do, I've done. I've made two movies, I've recorded an album, I've done a comic book that turned out exactly the way I wanted it to. I can't wait to go to APE, because this will be the first audience feedback I'll get since *Red Rocket 7* came out. I'm anxious to get out there and see if people have an appreciation for all the little things that are in there.

A lot of times creators do stuff that they just dream that folks will get — that they know what that one little thing was about. When somebody's across the table from you and he shakes your hand and says, "Man, when you did that ..." that's the ultimate. You just get a shiver through your body. That's the biggest thrill for me.

That's another thing about comics. Filmmakers don't have a screening and then a line-up where they get feedback straight from fans of their work.

CBG: *It's nice that your enthusiasm is not just for the work itself but also the audience reaction to your work. It's a complete arc.*

Allred: For me the secret is simple: You create for yourself, first. I love listening to my music. I love watching my movie. It's darn close to exactly what was in my head.

When you have a desire to create something, it's this thing in your head, and then it comes out from your mouth or your fingers; you hope to duplicate what was in your head. With *Astroesque* and *Red Rocket 7* and the CD, it's really close. The thrill of what was achieved, given the circumstances, is there. I'm really proud. Having these wishes come true, the most wonderful thing, after having achieved all of these things, is the fact that I love comics the best.

I think comics is the most important of all these media. And we have achieved only a fraction of its potential. Comics are ready to go; you don't need to plug in a comic book. You can roll it up and put it in your back pocket. You can tell any kind of story, with any kind of artwork, and you're only limited by your imagination.

This may get my point across best: Arguably, everyone in the world knows what a comic book is, but, of all those people, how many have actually read a comic book?

What people don't realize is that virtually every genre is available in comic-book form. There's Westerns, there's romance, there's horror, there's crime. Most people don't know to look. It's hard now to grab those people, like me, who would fall in love with the medium.

When I was a kid, kids had comic books. We went on a trip, Dad stopped at the grocery store, here's 50¢, go get some comic books. My brother and I would go get comic books. We both knew how to read before we got into elementary school because of comic books. It's not like that any more, because comics aren't at the local pharmacy any more. You can't find 'em without going to a specialty shop. And, if they *are* there, it's whatever made it through the nightmare of distribution channels.

Comics have the greatest potential of any art medium. We're not living up to it. Let's live up to it. Let's push the boundaries and let's grab other people and find something they will like and put it in their hands. That's what alternative, independent-press guys are doing.

THE '70's ARE COMING! (Part 1)

Hello everyone. We managed to survive the holiday in one piece. Hope you did too. Well, as you probably know, the 70's books are finally coming into their own, so we're beginning to offer an exciting selection. All are strictly graded and satisfacton guaranteed. Please include $5 to help with postage and insurance. , , & welcome. Thanks, Ted VanLiew.

ADVENTURE
431 VF Spectre begins $12
AMAZING ADVENTURES
1 NM- Kirby 25
5,7 NM- Adams A 14
11 VF 1st New Beast 35
ASTONISHING TALES
1 NM Kirby, Wood 24
25 NM 1st Deathlok 20
AVENGERS
93 VF/NM Giant, 1st Adams 42
94,96 NM Adams 25
97 NM 18
98 NM + Smith 22
98 NM 18
99 VF/NM Smith 16
Annual 7 NM/M Starlin, Thanos 12
BATMAN
237 VF/NM Adams 35
240 VF/NM 11
243, 245 VF/NM Adams ...24
243, 245 VF+ 20
BRAVE & BOLD
129 NM/M, 130NM Joker ..12
141 NM Joker 12
CHAMPIONS
1 NM 12
CREATURES ON THE LOOSE
1 VF+ Wrightson Kull 22
DARK MANSION OF FORBIDDEN LOVE
4 F/VF 15
DEFENDERS
1 VF/NM 59
2 NM 25
5 NM 15
DETECTIVE
415 NM Dt. St. 17
416 NM 17
422, 424 VF/NM 15
937 NM - Namhunter 15
438, 440, 443 NM- 100 Pg 25
438, 442 VF/NM 100 Pg ..22
439 VF 100 Pg 17
466, 468 NM Rogers A . . . 15
DETECTIVE
472-474 NM Rogers A 15
475, 476 NM Rogers, Joker 25
477 NM Rogers, Adams 18
478, 479 NM 15
FANTASTIC FOUR
111, 115 NM 12
112 VF+ Hulk vs Thing 55
116 VF+ Giant 12
121-123 NM Surfer 14
FLASH
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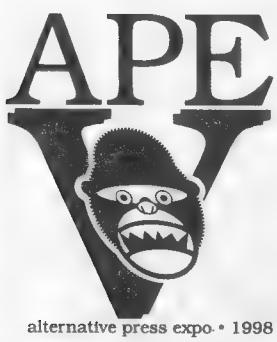
Going APE with Jhonen Vasquez



By Lance Manion
For APE

Jhonen Vasquez, creator of ***Johnny the Homicidal Maniac*** *and* ***Squee****, will be at APE V on Feb. 21 and 22.*

CBG: *Your rise in the comic-book industry was sudden. Has your popularity has topped out?*

Jhonen Vasquez: It is very true that I arrived on Earth within a strange and powerful meteor, but I use my powers for good. As for having topped out, I don't think so. New people seem to be always discovering my comics through friends or by me running up to them at stoplights and flailing the comics at them while screaming through their open car windows.

CBG: *You've worked in dark humor. Will you work in other genres?*

Vasquez: Oh, yes. I plan on exploring the vastly different realms of much *darker* dark humor. It would be a nice change. Actually, I'd love to try my hand at something just as bizarre, and different as *Johnny* or *Squee!* but with a far more serious approach. Something where the humor only rises up to the surface occasionally to offset what should be a nasty little ride.

CBG: *Anger seemed to be the underlying theme of* ***Johnny the Homicidal Maniac****, while fear seems to be the prevalent theme of* ***Squee!*** *Is this intentional, or are we just reading way too much into your work?*

Vasquez: You comics reading people scare me, yes, but, I'd have to say that you are right on this one.

It's a show of extremes, really. Johnny's reactions to the things we all seem to put up with in daily life are just so overblown andcriminally idiotic, it's hilarious. There seems to be no subtlety in hisactions to match the calm coldness he sometimes uses to contemplate thefate of the world, the ugliness of mankind, and other such silly things.

Little Squee, on the other hand, is just the opposite — seeminglyincapable of malice, with just enough motivation to hide from the hellthat his childhood is.

CBG: *Do you work thematically or are your stories plot-driven?*

Vasquez: *Johnny* became much more of a connected storyline halfway through its run, since I did not see myself dragging out these little self-contained strips in which the punchline was always some other guy's death. I think that's boring, so I wanted there to be related events but still in the encapsulated storyform.

Squee! is all about short stories that have only one thing in common, and that is that Squee has a reason to look as frightened as he does. It's much more fun and far sillier than *Johnny the Homicidal Maniac* ever was for me to do, and I love that.

CBG: *Did you see anything on last year's U.S. tour that left alasting impression?*

Vasquez: I saw that my idea to do that thing was right up

there with the time Iwanted to see a Pop Tart burst into flames and almost destroyed my house.

CBG: *You accomplished this tour driving back and forth across the country. Would you do it again?*

Vasquez: *Dear Lord, no!* Please do not make me.

CBG: *Lately, you have been using the computer to produce wonderful effects in the* ***Meanwhile ...*** *stories. Is the computer going to become more prevalent in your work?*

Vasquez: I'd love to do an entire series with the look of those *Meanwhile ...* stories, but it would require more time than I have at the moment.

I enjoy the computer as a minimalistic tool. In the hands of the wrong people, computer effects get way out of hand to where it seems like a showcase for the software and becomes unrecognizable as the work of any human artist.

CBG: *Other than the computer itself, what tools (software, hardware) do you find indispensable?*

Vasquez: Just my technical pens, India ink, and a steady supply of music in my head.

CBG: *You've said you didn't really think of yourself as being primarily a cartoonist. In what other media do you see yourself working?*

Vasquez: I'd kill all of you to get to direct film! I love movies. I love thinking up stories and characters and monsters and sets and all of it.

My comics work is something I think of as storyboards for the little cinema in my head. I look at those pages and see motion and hear sound that other people do not. I get frustrated with the frozen images coming out of me.

CBG: *Would you abandon comics altogether?*

Vasquez: I doubt that very much. That would be like casting off a huge part of what keeps me in the sort of frame of mind I've enjoyed since being a little tiny space-kid. It will always be a part of me, and I'll always havestories inside that are designed for the comics art form.

CBG: *When you appear at APE, what kind of candy would you like your fans to bring you?*

Vasquez: I'm really into those Tootsie caramel apple pops. If they do not bring me some, I will run screaming from the convention hall.

"Why I go APE"

By Batton Lash
Creator, ***Wolff & Byrd, Counselors of the Macabre***

It's occurred to me in recent years that there are two distinct audiences for comics.

There is the super-hero fan, of course, and that reader can expect to be indulged at any major convention around the country. However, there is *another* breed of comics reader that has been growing over the years. This particular reader doesn't care for super-hero comics but *likes* comics. This reader combs artists' alley at conventions to seek out that indie his or her store didn't order, to discover fresh new talent among the self-publishers, and to check out what little gem might be found in mini-comics.

This second type of reader is one the industry should pay close attention to; that reader — who may have strayed from comics after outgrowing the super-hero genre — is the key. I've been told that such readers can't be catered to in our industry because there are not enough of them. I couldn't disagree more, and a show like the Alternative Press Expo backs me up.

I've exhibited at all four previous APEs, and each year I see the attendance growing. I'm especially impressed by the type of person who attends APE. He and she (*lots* of shes) are there to discover something new as well as to meet the creators of their old favorites. The attendees are open-minded to whatever may be displayed. (And that should be a bloody relief to anyone who's had their work dismissed at a convention because it's "black and white.") The show itself is a breath of fresh air. (When was the last time you were at a convention without fans walking around in costumes or dealers displaying alternate cover #47 with the chromium logofor $100?)

Best of all, attendees in the know bring friends who don't read comics and who are pleasantly surprised at how diverse the medium is — and at how many comics appeal to their own sensibilities. APE is a show where diversity isn't just lip-service. APE presents *real* mainstream comics (as opposed to the niche-market super-hero comics target), where subject matters range from the deeply personal to novel riffs on familiar genres.

I recommend APE to the indie creator and self-publisher who has been frustrated in trying to exhibit at super-hero-oriented shows. You can't fault super-hero fans for not paying attention to your work — that's obviously not what they're interested in. Go where *your* audience is going — and that's APE.

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14 pofc GD 38.00
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15 F 114.00
15 VG/F 100.00
15 mr o/w VF 230.00
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195 F 40.00
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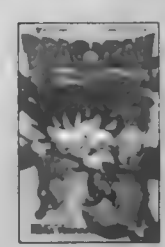

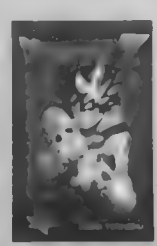

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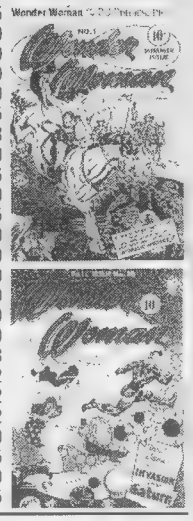

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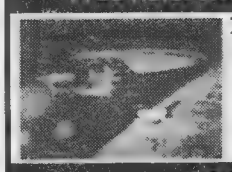

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KOLCHAK - THE NIGHT STALKER - LOST EPISODES #2: More unseen since 1974 shows! "The Firefall" & "Legacy of Terror" (95 minutes)
FANTASTIC FOUR - THE MOVIE (NICE COPY): The Roger Corman unreleased cult classic nice/good quality sound/picture, not crap
FIREBALL XL-5 #1: First 4 "Supermarionation" episodes! (100 minutes)
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ARKANSAS

Feb 13-15 AR, Little Rock. 5th Annual Comic Book Show, McCain Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, F: $100. for 1, $180. for 2, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

CALIFORNIA

Jan 18 CA, San Jose. Unicon-Universal Media Convention, Doubletree Place. SH: 10am-4pm, T: 50-6', F: $60., A: $5., under 10 free with adult. Unicon, PO Box 5297, San Jose, CA 95150. PH: 408-879-9152.

Jan 31-Feb 1 CA, Sacramento. Annual Comic Book, Sports Card & Toy Show, Country Club Plaza Mall. Hwy. 50 to Watt & El Camino, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $80., A: free. Precision Marketing, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Feb 7 CA, Fresno. CosCon 6, Clovis High School. 1055 Fowler, corner of Barstow & Fowler, SH: 9am-6pm, T: 40, F: $45., A: $6. Bruce Hightower, 536 W. Stuart #A, Clovis, CA 93612. PH: 209-325-1798.

Feb 7 CA, Lodi-Stockton. Grape Festival & Harvest, Fairgrounds, Burgandy Hall. 413 E. Lockeford St., SH: 10am-4pm, T: 25, F: $37.50 for 1, $60. for 2, A: $1., under 5 free. Chris Ryan, 422 Cedar St., Lodi, CA 95240. PH: 209-368-7345.

Feb 7 CA, San Francisco. Comic Book & Sports Card Show, Cathedral Hill Hotel. 1101 Van Ness Ave. at Geary Blvd., SH: 10am-4pm, T: 50, F: $50., A: $2. Al or Damon Jang, 3145 Geary Blvd., #270, San Francisco, CA 94118. PH: 415-386-9036.

CONNECTICUT

Jan 18 CT, Vernon. Comic Book, Sports Card & Collectible Show, Quality Inn. 51 Hartford Tpke. (Rt. 83) (The Colony), SH: 9am-3pm, T: 60-6' & 8', F: $25.-$30., A: 99¢. Joe Cushman, 880 S. Grand St., E. Granby, CT 06026. PH: 860-668-1073 or 668-6468.

Jan 24 CT, West Haven. Comic Book & BB Card Show, Masonic Temple. 304 Center St., SH: 6pm-10pm, T: 22-8', F: $35. Chuck Blue, PO Box 3275, Westville Station, New Haven, CT 06515. PH: 203-934-0219.

Feb 6-8 CT, Danbury. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $165. for 1, $320. for 2, $450. for 3, A: free. Ferdinand Parascandolo, VP, F & B Sport Cards, Inc., 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Feb 7 CT, Meriden. Comic Book & Sports Card Show, Platt High School Cafeteria. 220 Coe Ave., SH: 9:30am-3pm, T: 60-6', F: $40. for 2, A: 99¢, 10 & under free. Ernie Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

Feb 8 CT, West Haven. Comic Book & BB Card Mania, K of C Hall. 263 Center St., (Northbound) Exit 44 off I-95 or (Southbound) Exit 43 off I-95, SH: 9:30am-3:30pm, T: 50, F: $50. for 1, $90. for 2, $135. for 3, A: $2., $1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

WASHINGTON D.C.

Feb 7 DC, Washington. Comic Book & Non-Sports Card Show, Armory. 925 Wayne Ave., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2, $55. ea.

(Continues on Page 49)

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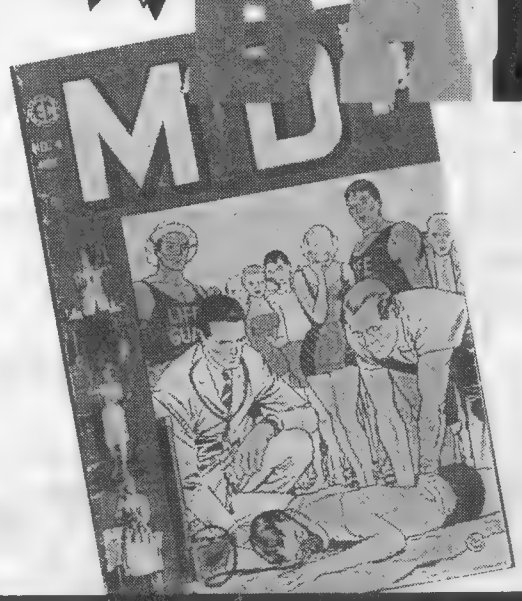

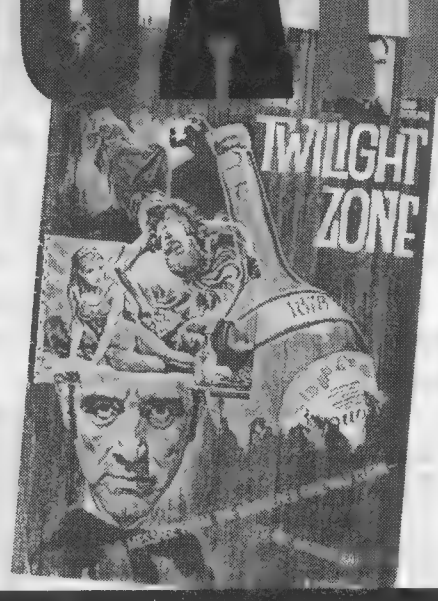

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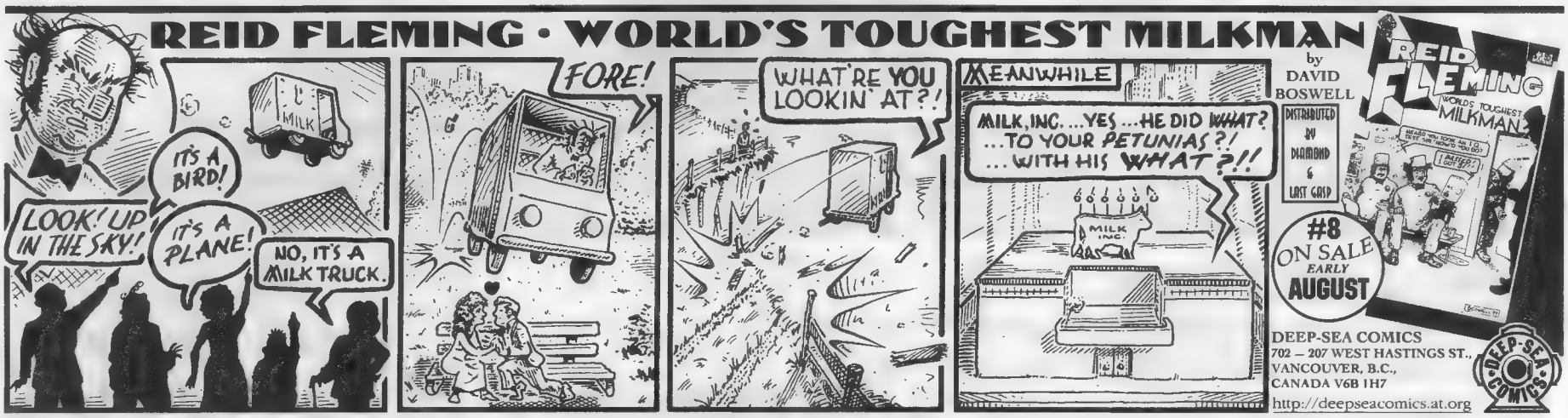

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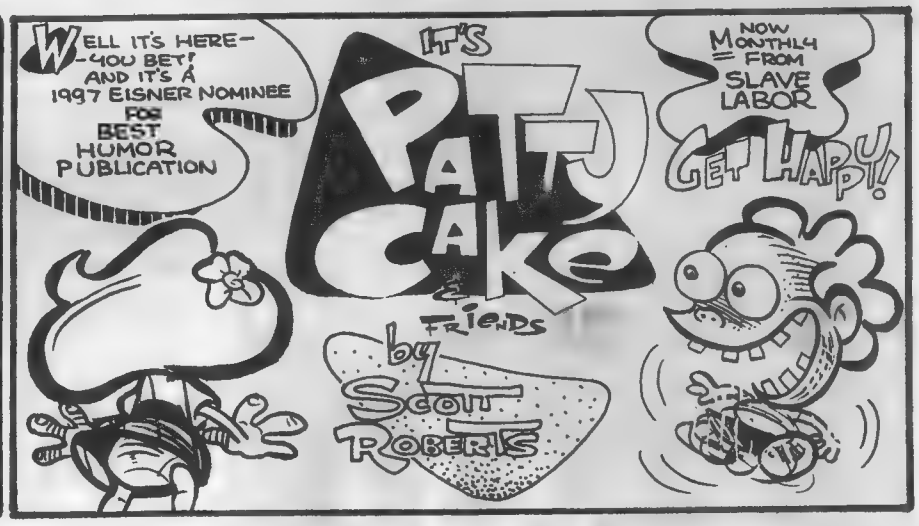


EVENTS
(From Page 45)

for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

FLORIDA

Jan 17 FL, Ft. Lauderdale. South Florida Antique & Collectible Toy Super Show, Elks Exhibition Ctr., 700 NE 10th St., SH: 10am-5pm, T: 160-8', A: $6. Mark Leinberger, PH: 561-694-7982 or Jon Jacobus, PH: 954-772-1420.

Jan 17 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Marzuq Shrine Temple. 1805 N. Monroe St., SH: 9am-4pm, T: 27, F: $35. for 1, $25. for 2nd, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 850-224-8813.

Jan 30-Feb 1 FL, Pensacola. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Cordova Mall. SH: mall hrs., T: 65, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 939-3047.

Jan 31-Feb 1 FL, Jacksonville. Extravaganza Collectors Expo, Fairgrounds. 510 Fairgrounds Pl., SH: 11am-5pm, A: $5. Classic Shows, Chip Nofal, PO Box 1507, St. Augustine, FL 32085. PH/FAX: 904-928-0666.

Feb 7 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Marzuq Shrine Temple. 1805 N. Monroe St., SH: 9am-4pm, T: 27, F: $35. for 1, $25. for 2nd, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 850-224-8813.

GEORGIA

Jan 17-18 GA, Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $80., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Feb 7-8 GA, Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $80., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Feb 8 GA, Jonesboro. Comic Book & Toy Emporiums Show, Holiday Inn. I-75 S. of Atlanta at Exit 77, Hwys. 19 & 41, on Old Dixie Rd., SH: 10am-5pm, T: 35, F: $40., A: $3. KEBco Inc., PH: 770-471-6970.

ILLINOIS

Jan 18 IL, Oak Lawn. Comic Book & Sports Card & Toys Show, Fatima K of C. 5830 W. 95th St., SH: 9am-3pm, T: 40-8', F: $25., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 24-25 IL, Rosemont. Chicago Comicfest, O'Hare Ramada. 6600 N. Mannheim Rd. PH: 248-426-8059.

Jan 25 IL, Orland Park. Comic Book & Sports Card, Toys & Beanies Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 25 IL, Mendota. Super Sunday Comic Book & Sports Cards Show, Civic Ctr. US 52 North, SH: 10am-3pm, T: 30-8', F: $25., A: $1. Fact N Fancy, Dan Dunlap, 111 Division St., Mendota, IL 61342. PH: 815-539-7185.

Jan 25 IL, Wheeling. Comic Book & Toy Show, Chevy Chase Country Club. 1000 N. Milwaukee, SH: 9:30am-3pm, T: 60. Keith Boyer, PH: 847-776-0216.

Jan 31-Feb 1 IL, Rockford. Comic Book & Sports Card Show, Colonial Village Mall. 1100 S. Alpine Rd., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 60-8', F: $60., A: free. Rich Peterson, 9741 Gentian Dr., Machesney Park, IL 61115. PH: 815-633-8105 or 394-9723.

Feb 1 IL, Oak Lawn. Comic Book & Sports Card, Toys & Beanies Show, Fatima K of C. 5830 W. 95th St., SH: 9am-3pm, T: 40-8', F: $25., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Feb 2 IL, Waukegan. Comic Book & Collectable Show, American Legion Hall. Homer Dahringer Post #281, 501 Washington St., T: 25-8', F: $30. for 1, $50. for 2. Jim Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963.

Feb 14 IL, Orland Park. Comic Book & Sports Card, Toys & Beanies Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Jan 16-18 IN, Michigan City. Comic Books, Sports Cards, Coins & Collectibles Show, Marquette Mall. US 20 & 421, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 55-8', F: $75. John Goff, PH: 219-942-4105 or Larry Peters, PH: 219-887-0657.

Jan 17-18 IN, South Bend. Michiana Regional Multi-Hobby Collectibles Show, Brentwood Center. 1 mi. E. of Michiana Regional Airport on US 20, SH: 10am-6pm, Sun. 11am-5pm, T: 100-8', F: $60. for 1, $100. for 2. G&S " Ex-Change" , Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jan 23 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9:30pm, T: 16-6', F: $15. for 2, A: free. Beth Gagliardi, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

Jan 24-25 IN, Merrillville. Multi-Hobby Collectibles Show, Century Consumer Mall. US 30 at Broadway, SH: mall hrs., T: 50-60 8', F: $80.-$90. G&S " Exchange" , Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

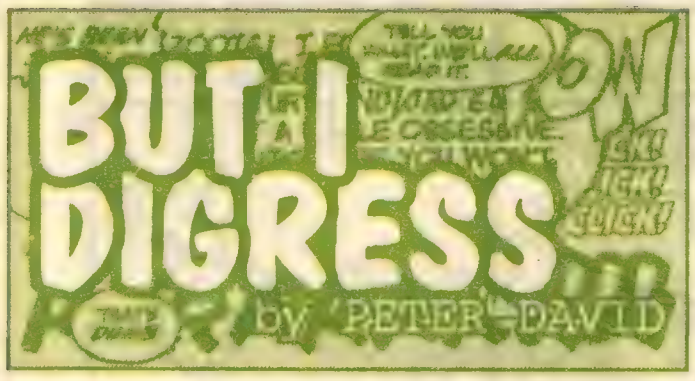
Jan 31-Feb 1 IN, South Bend. Michiana Regional Multi-Hobby Collectibles Show, Brentwood Center. 1 mi. E. of Michiana Regional Airport on US 20, SH: 10am-6pm, Sun. 11am-5pm, T: 100-8', F: $60. for 1, $100. for 2. G&S " Ex-Change" , Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Feb 1 IN, Indianapolis. Comic Book & Sports Card Show, Holiday Inn East. 6990 E. 21st St., SH: 10am-3pm, T: 26, F: $30. for 1, $45. for 2, A: free. Mark Lopez, PH: 317-894-1115.

KANSAS

Jan 17-18 KS, Manhattan. 4th Annual MO-ARK Comic Book & Sports Card Show, Town Center Mall. SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 40, F: $80., A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

(Continues on Page 64)



It was a perfectly nondescript townhouse in New York City.

I stood there and scanned it carefully for a moment to see if I was missing anything. Perhaps there was something small and hidden, something I wasn't seeing. A flipper mark, perhaps, or a stained glass window with a bear in it. But there was absolutely nothing. It was quiet, understated, no markings of any kind whatsoever. You could have stared at it for hours and garnered nothing about the inside from the exterior.

Below is what Peter describes as a "sculpture that hangs from the ceiling, four or five stories up, all the way down to the lobby: a spiral sculpture that is an intricate design of tiny stairways and catwalks with tiny plastic representations of the Muppets walking around on them."

I walked up to the large doors for closer inspection and found nothing, aside from an advisory about where to bring deliveries. I didn't even see a bell to ring to let them know inside that there was a visitor.

But I didn't have to worry about it for more than a few seconds, because a buzzer promptly sounded.

It was at that moment that I noticed a camera lens focused directly on me. Clearly, a monitoring system enabled those within to be alerted to the presence of someone at the door (which meant, I suppose, that any vampires who came by would be out of luck, what with not being able to be photographed and all). I pushed open the door and went in.

To my immediate left was the first thing that tipped off the occupants of the building. It was a window display built into the wall at my left. There was Kermit the Frog as Santa Claus, struggling with a sizable bag of ties while being aided by Rizzo Rat and company.

(I'll never forget the time when I was talking to Shana about the Dustin Hoffman film *Hero* and I commented that critics had unfairly dismissed Hoffman's performance in the film by saying it was simply a rehash of his *Midnight Cowboy* character, "Ratso Rizzo." And Shana immediately said, "Ratso Rizzo? You mean like Rizzo Rat from *The Muppet Show*?" I felt like a complete dope. Character's been around more than a decade, and I never made the connection in all that time. But I digress.)

I walked into the main lobby of the place which had once been called Henson Associates or, simply, HA! Henson Associates had been dissolved as a corporation, however, to be replaced by Jim Henson Productions Inc., and thanks to the serendipitous meeting between an employee there and me, I was going to get a guided tour of the legendary townhouse.

Rewind to an annual event called "New York Is Book Country," a public book fair held along Fifth Avenue. One year while there, I encountered a gentleman named Craig Shemin. Craig is an associate creative director and staff writer for Henson whose credits include, among other things, *The Wubbulous World of Doctor Seuss* on Nickelodeon (and anyone who has to deal with the "creative" bureaucracy of Nickelodeon certainly has my instant sympathies). I don't recall offhand how Craig knew who I was — whether I was wearing one of my more conspicuous jackets, like the *Babylon 5* or *Space Cases* jackets, or whether he just knew my face from a picture. But he was familiar with my work, and we shared a mutual "Your-job-is-so-cool" discussion. And in the course of it, Craig extended an invitation to come over, see the place, and do lunch.

It was a wonderful suggestion which I would have capitalized upon immediately, had I not then promptly misplaced his business card. Why? Because I'm the single most disorganized person on earth. Ask anyone. Ask the guy who came up with Doc Savage Dragon, whose name I misplaced, who then wrote a letter to me — and who then didn't hear from me when I *misplaced* ***that*** *freakin' letter*. I would quite literally misplace my head if it weren't screwed on.

But recently, while making one of my occasional endeavors to clean my office, I stumbled upon Shemin's card. (I also tripped over the Lost Ark, but we won't get into that.) I had nothing in particular to do Christmas week, so I gave him a call, asked if he was free, he said sure —

— and that's how I wound up in a front lobby that had, to my left, a wall mural with assorted Muppets seated in a theater, along with a row of theater seats which served as a convenient waiting area for guests. Not that any guest would be inclined to simply sit around in that lobby. One can stand at the bottom of the stairwell and look up in wonderment at the sculpture that hangs from the ceiling, four or five stories up, all the way down to the lobby: a spiral sculpture that is an intricate design of tiny stairways and catwalks with tiny plastic representations of the Muppets walking around on them. Over the archway was a group of sculptures featuring Kermit and Fozzie and a sort of Greco-Roman styling. In a room off to my right was a large display case absolutely crammed with awards. Emmy Awards, Oscars, Grammies, Cable Ace Awards, a plaque called the Fran Allison award, and another called the Ollie Award (although, in a move designed to outrage clown puppets everywhere, there did not appear to be a Kukla award).

Craig showed up in short order

(Continues on Page 52)

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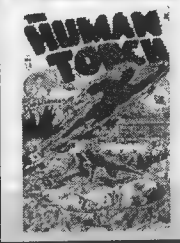

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DIGRESS
(From Page 50)

and brought me to the top of the brownstone in an elevator so that we could then work our way down in leisurely fashion. A fountain of information about the place, he informed me that the place had once been someone's home, the domicile of a single rich gentlemen with a number of servants. Henson wound up purchasing the place back in the 1970s for the even-then bargain price of $400,000.

The offices were an amazing combination of nostalgia, invention, and whimsy. In one corner was a Christmas tree sculpture composed entirely of Kermit the Frog toys which had decorated the hallway in previous years. When folks felt that equal time was in order, a Kermit menorah had also been crafted. Everywhere, assorted toys and Muppet-oriented decorations sat at people's desks, and there were pictures of Muppet performers (please do *not* call them puppeteers) or pictures or more murals or newspaper clippings that gave the office a feel of living history rather than just someplace where people went to work. Rather than the sterile working environment so typical of workplaces these days, there was a good deal of antique furniture and handcrafting ranging from furniture to sculptures.

One of the highlights was Jim Henson's office. Although other top company executives now use it from time to time, I got the distinct impression that it's still conceived of mostly as a shrine to Henson. Along one shelf is a bound set of every single script for *The Muppet Show*.

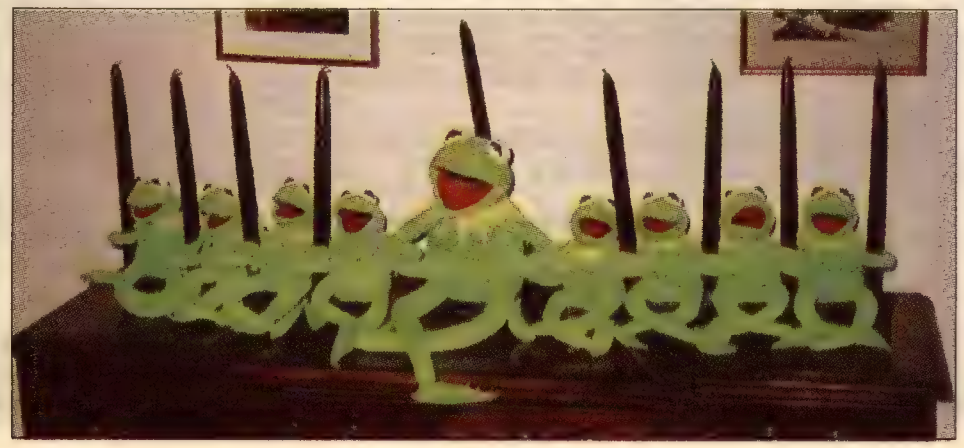
Framed behind the desk is a stained glass window which was created in two stages. The upper section of the window was made first and features Bert and Ernie. The second, lower half was constructed at a later date and has representations of Henson and Frank Oz beneath, performing their respective characters. On the wall was a paper-sculpture moose head, which Henson had originally purchased for someone else until the intended recipient explained that he wasn't interested in having it, telling Henson that it seemed far more like something Henson himself would want to have. Henson apparently agreed.

Everywhere I looked, there was "neat stuff." In the conference room, a throne from *Dark Crystal* was set up in a corner, while Muppet penguins sat nearby and chattered with one another. One wall had the original poster art from *Labyrinth* hanging on it. As we walked and looked around, Craig brought me up to speed on the next Muppet-oriented film from the Henson stable, which apparently is going to be a Muppets-in-space theme. The script hasn't been settled on yet, although if I had my druthers, I'd want to see *Swine Trek: The Motion Picture*, because I could sure get behind the big-screen debut of "Pigs in Space," couldn't you? Still, I did like one notion being bandied about, which was that the Great Gonzo, going in search of his roots (since no one really seems to know exactly what Gonzo is), discovers that he is, in fact, an alien. It makes an amazing amount of sense, really. Don't know yet what direction they'll go in, but one hopes and assumes they'll be on a par with the previous Muppet filmic efforts.

Craig also screened for me a couple of Muppet efforts he's worked on. One involves the fact that Animal (the berserker drummer of Dr. Teeth and the Electric Mayhem) is apparently the new mascot of the Olympic Sledboarding team. In the course of the video, which features MTV VJ Kennedy (impressively straight-faced and efficient), Animal demonstrates his enthusiasm and such useful board tactics as slamming it into one's head repeatedly, like something out of *Monty Python and the Holy Grail*. Craig also showed me a charming short piece featuring Miss Piggy winning an award about "Women in Toys." Piggy claims she is "unable to attend" due to her latest starring role — until an annoying Assistant Director (played by Craig!) shows up and demands to know why she's not back with the coffees.

As we were heading out, I was fortunate enough to run into Jim's widow, Jane Henson. We chatted for a very short while, and I got to make a complete idiot of myself by asking her to pose with me for a picture. Craig then brought us over to the Muppet workshop some blocks away. This time, in front of the nondescript warehouse-type building, one actually gets a clue. At the bottom of the front door, in the cement, is a set of telltale flippers. According to Craig, it was nip and tuck getting the imprint in to stay, since the determined concrete pourers kept seeing flipper marks and troweling them over.

The Muppet workshop is a dazzlingly impressive place, yet — unimpressive, all at the same time. You see scraps of cloth, unfinished Muppets, foam rubber, all of that, and it looks most uninspiring. But look, over there, it's Kermit himself, in a Santa outfit. And there's Animal, exhausted from his sledding experience, apparently ready to catch a cold. Hanging from the ceiling were Big Bird's legs (with cutesy slippers on.) From another ceiling was the lower half of Bear, who resides in *Bear in the Big Blue House*, a new series on Disney.



And the entire cast of *Seuss* was there, as well. We covered several floors and from there moved on to the relatively deserted studio of *Seuss*, where everyone is waiting to find out if the show is going to be picked up. Nickelodeon drove Craig and his associates nuts (so what else is new?) by suddenly informing them, out of the blue, that they had decided the core audience was under 6, so the stories should be scaled down to avoid confusion.

There were Muppets in pieces, there were Muppets in drawers, Muppets in latex molds, Muppets in plastic wrapping. And yet somehow, even seeing them "off-duty," they just never lost the magic for me.

Such is the legacy of Jim Henson.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

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Bring on the 'Bad Girls'

One-shot 'C.H.I.X.' ships from Studiosaurus/Image in January

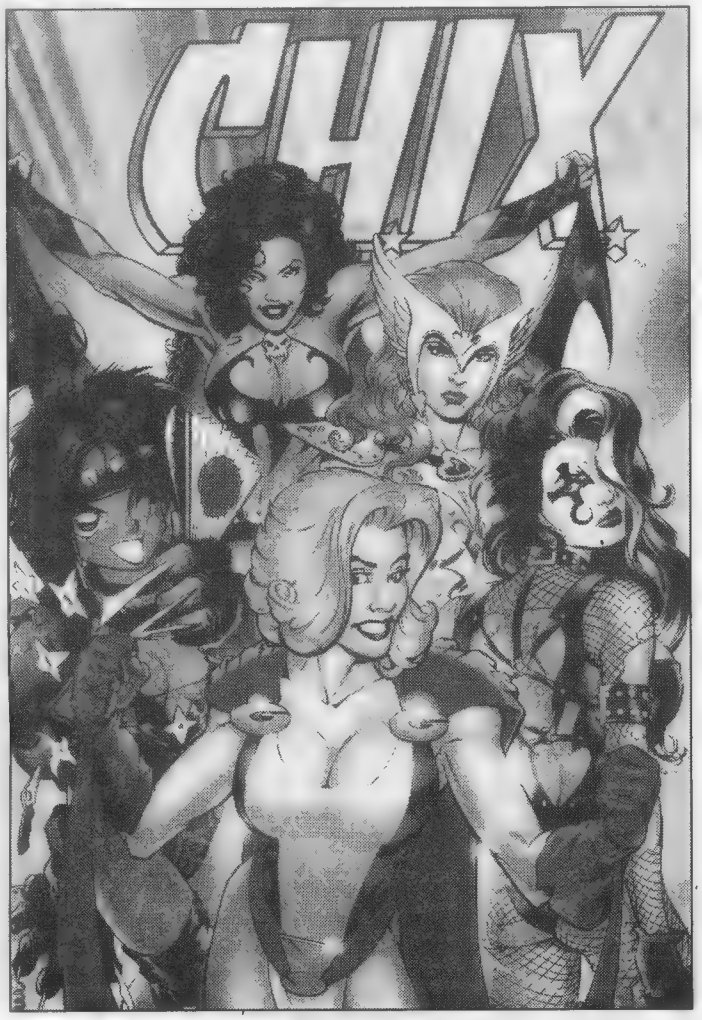
By Alex Amado

According to co-creator Matt Haley, *C.H.I.X.* is the ideal comic book. "It's got something for everyone," he said. "If you get the joke, great! If you don't, it's still the best-drawn 'Bad Girl' comic book out there."

Haley is just one of the collaborators on the new title scheduled for release from Image in January. *C.H.I.X.* also includes work by Karl Kesel, Terry Dodson, Aaron Lopresti, Tom Simmons, Ron Randall, Gary Martin, Randy Emberlin, and Adam Warren. What these guys all have in common is that they're all members of the Portland-based Studiosaurus studio.

C.H.I.X. came out of a brainstorming session (OK, a long lunch, the creators admitted) among several of the studiomates. They were pondering current trends and trying to find an angle for a comic book that would be beautifully drawn and very funny, in a tongue-in-cheek sort of way. Haley said, "And then Tom Simmons said, 'Let's do a 'Bad Girl' comic book, and we can call it *C.H.I.X.*' and everyone fell silent for a minute, and then we all said, 'Oh, yeah!' "

"Comics creators are getting too hung up on the rules these days, and they aren't having enough fun. That's the point of *C.H.I.X.*, to have fun with a 'Bad Girl' comic book."
– Matt Haley



Of course, nothing is as easy as that, and it was more than a year between that moment and the creation of the 32-page, full color *C.H.I.X.* #1, but everyone at Studiosaurus said they're sure it was worth the wait.

According to Simmons, who came up with the plot for the series and inked Warren's pages, "The comic book is great. It reads really well, it's got a nice sense of pacing, and it's absolutely beautiful. If you like really racy art, with a few funny gags thrown in, then *C.H.I.X.* will be money well spent."

When asked what the C.H.I.X. acronym stood for, Simmons responded, "I'd love to know that myself!" He added that he was open to suggestions.

The way that the series was actually created was as unusual as the diverse creative team. After Simmons conceived a plot outline, it was broken down into four segments, each to be written and drawn by a different creator.

The protagonist in the story is Good Girl, a silicone-powered super-heroine with more teeth than brain cells. She must face down the four most diabolical and unabashedly evil villainesses ever to threaten Silicone City. The first is Gothique, a pale, morose, black-wearing evil-doer written and pencilled by Matt Haley. The second is a female vampire, Fang Fatale, written and drawn by Aaron Lopresti. Matt Haley explained that Fang Fatale was not the original name for this character. "We were going to call her Princess Die, which I thought was a great name. However, there was that unfortunate accident and all, and Aaron decided it would be tacky to keep that name ... I wanted to keep it, but he's got these ethics that get in the way."

Then comes Heavenly Body, an angelic "Bad Girl" by Ron Randall. Good Girl's final challenge is to do battle with the hyper-destructive Sistah Ninja, from the hyper-destructive pen of Adam Warren. All of the artists agreed that it was fun to write the pages they were drawing. "This was essentially an editor-free comic book," said Haley, "though Aaron and I ended up policing the deadlines. We also had to line up some design services, which ended up being provided by our friend Jason Waskey at Citizen Color in Seattle. He did a beautiful job."

Studiosaurus said response to early copies of *C.H.I.X.* #1 has been strong, although one of ***CBG***'s retailer reviewers didn't like it. Haley said, "She ended up giving us the best blurb we could have asked for. In her review, Peggy Bahls of Cosmic Comics in Helena, Mont., said, 'The main character is stupid and she's not wearing enough clothes.' ***Exactly.*** That's the point!

"Comics creators are getting too hung up on the rules these days, and they aren't having enough fun. That's the point of *C.H.I.X.*, to have fun with a 'Bad Girl' comic book. And it's the best-drawn comic book on the stands, period."

The group is talking about a *C.H.I.X.* #2, but it could be quite a while in coming, because all of the studio members are working on other projects. However, they've already got a plot and are discussing ideas about how to keep the humor fresh and the story exciting.

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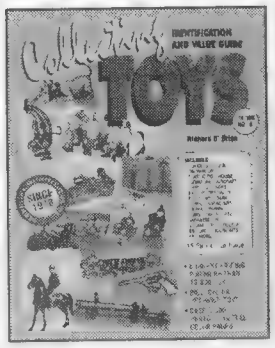

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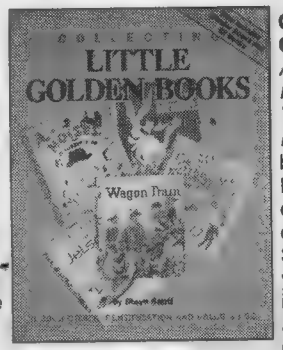

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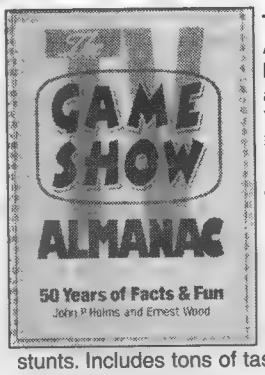

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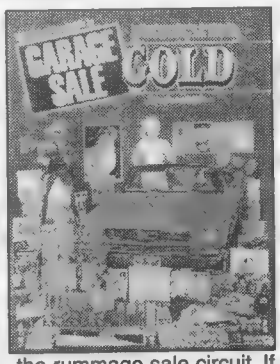

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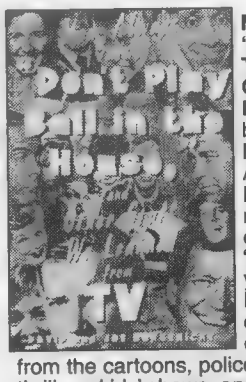

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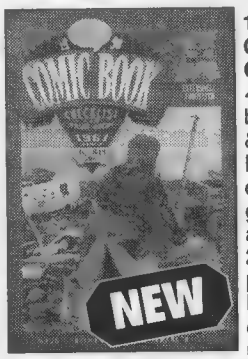

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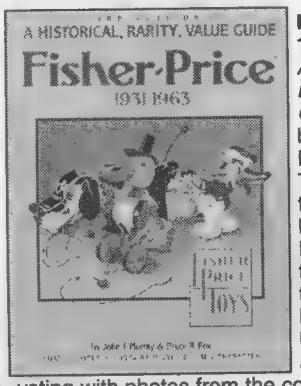

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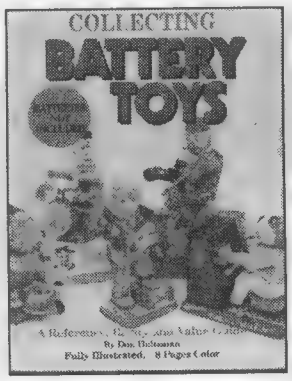

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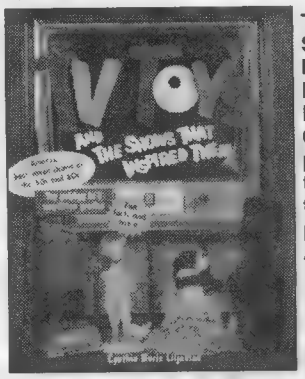

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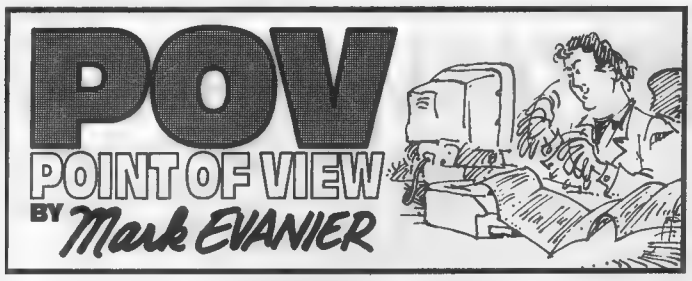


OK, so the laptop computer crashed last night and I was up till 4 a.m. restoring files I'd need for the trip. (The crash was bad enough but, just to add high-tech insult to higher-tech injury, it was caused by a utility program that promised to protect my hard disk from crashes. This is the computer-age version of the old story about the guy who was run over by an ambulance.)

"Our little cluster consisted of my frequent co-conspirator Sergio Aragonés, the lovely actress-author Brinke Stevens, the annoyingly gifted Paul Smith, as well as your obedient *POV* columnist."
– Mark Evanier

Above: Sergio Aragonés
Below: Brinke Stevens

I was up at 8:30 to be dressed by 9:15, when the limo driver was supposed to arrive — only the driver didn't arrive till 9:45. We did a Barry Allen to make the 10:30 flight, which wasn't necessary since the 10:30 flight didn't take off till 11:15. Then, instead of winging us straight here to Columbus, Ohio, where I'm now writing this, America West took us to Las Vegas and made us change planes, which added another hour to our arrival time.

They said it was because a plane needed servicing, but we know better. We know it was just an elaborate contrivance to put me near the slot machines in the Vegas airport — machines that have not paid off since Howard Hughes landed there. But I fooled them. I took our whole little band of travelers over to the Burger King for a bite, which is a different kind of gambling.

Our little cluster consisted of my frequent co-conspirator Sergio Aragonés, the lovely actress-author Brinke Stevens, the annoyingly gifted Paul Smith, as well as your obedient *POV* columnist. In the Vegas airport, we ran into Jim Hudnall — author-publisher of all those Halloween Comics you should be buying if you aren't already — and he joined the motley throng, winging its way to Mid-Ohio-Con.

(*Evanier's Third Law of Comics Conventions:* The con doesn't start when you get to the con. It starts when you first hook up with someone else *en route* to the con, and it ends the same way. Most San Diego Cons are not over for me when they close the Exhibit Hall. The whole thing just shifts to L.A. and several more days of post-con parties and folks visiting from outta-town.)

Mid-Ohio-Con officially starts tomorrow, Nov. 29. I was here two years ago and had a great time. Given the fine guest list and Roger Price's obvious expertise at con-staging, I have no reason to expect anything else. Then it's on to New York for five days/five nights of show-going, and you, lucky *POV* reader — you get to savor the experience here without having to eat the rotten food served on America West. The things I do for you —

•

Saturday, Nov. 29, 1997 — First impression: This is one con where no dealer will gripe about the turnout. Doors opened at 10, but well before 9, people were lined up through the lobby, out the door, and around the block.

The guest list was pretty impressive: Jeff Smith, John Byrne, Bernie Wrightson, Brent Anderson, Terry Moore, Mart Nodell, and many more, including others I'll mention. There was also anime and gaming and a wonderful "small-press" area. I put that in quotes because, the way "big-press" comics circulations are trending, the small-press publishers don't seem quite as small these days.

I find myself increasingly impressed with the sheer effort 'n' expertise of folks who run conventions. It cannot be easy — not with all the dealers and guests and attendees and program features, every one of whom or which seems to demand one's total attention. There is a certain glazed, juggling-10-things-at-once look I've come to recognize on the face of committee chairpersons. Just when they think they have everything under control, the dealers' room floods, the projectors explode, the vice squad raids the gaming room, the pros demand to be waited on, and the hotel informs them that some guy in a Spider-Man suit is shinnying up the cables in the elevator shaft.

•

Had a nice chat with Murphy Anderson, one of my all-time favorite comic-book artists and a true gentleman. I reminded him — 'cause he couldn't possibly recall it — of the first time we met. It was 1970, up at the DC offices, back when they were at 909 Third Avenue and frighteningly corporate. Editors wore suits and ties, as did many freelancers who came around, and there was a list of things you could have on your walls (recent covers) and couldn't (anything else).

Murphy was among the few artists who worked on premises, so he was often called upon to do a quick art correction or a last-

Murphy Anderson

minute cover inking. He was also, that day, drafted to speak to an aspiring artist who had walked in with samples and a yearning to draw comics. That was not then a constant occurrence, and Sol Harrison, who ran the production department and acted as an art director, first went out and looked at the young man's portfolio in the waiting room.

Harrison's verdict was that the work had promise; that the kid should keep at it and study, and especially work on his anatomy, since his figures were all about a head too high. (I caught a glimpse of the pages and, for what little it was worth, I agreed. There have been times since, at both DC and Marvel, where a kid with the same samples would have left with a major comic book to draw.)

The applicant did not thank Sol for taking the time to see him and being so encouraging. Instead, he said, "Excuse me, but I don't know who you are. What have you drawn and why should I listen to you?"

I thought for a second Sol was going to fling the lad out onto Third Avenue and bar him from ever again reading *Detective Comics*. But, instead of summoning Security, Sol sent for Murphy Anderson. Murphy came out, gave the samples the once-over, and told the young artist that he should keep at it and study, and especially to work on his anatomy, since his figures were all about a head too high.

The kid took it all quite seriously. Murphy Anderson, he'd heard of.

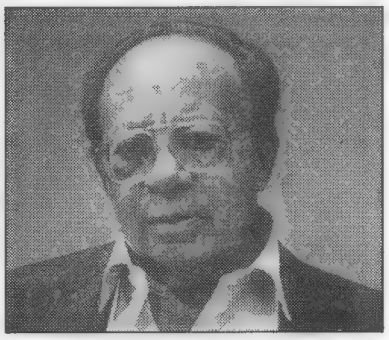
In fact, he told Murphy that he loved his work on *Hawkman*, dreamed of someday working with him, and that he would go home and work on his anatomy. Then he got up and left, and Murphy went back in and resumed inking a cover for *Action Comics*.

I didn't catch the young man's name, but he was about my age (I was 18) and his work was good enough that I suspect he eventually did get into comics. If anyone out there will own up to being the person, I'd love to be able to "button" this tale properly.

For now, I'll just note that this is a business where established folks — with rare exceptions — are awfully giving and helpful to the new guy who wants to break in. Murphy wasn't being paid for the 20 or so minutes he spent looking over the kid's work, just as a great many of our best writers and artists give free critiques and stand to gain nothing but a nugget of self-satisfaction. This is just another reason I enjoy being around folks who do comics. Most of them, anyway.

•

I was around a couple more today. Sheldon Moldoff was there, and I always think it's great when I see him doing the convention circuit. "Shelly," as he signed the small fraction of his work that he was ever al-



Shelly Moldoff

lowed to sign, was a top artist in the '40s through the '60s, especially on *Batman*, which he ghosted for Bob Kane. Now, folks are lining up to purchase Moldoff sketches and cover recreations, and that's terrific. (If you haven't yet lined up, you might want to consider doing so before the price skyrockets. Take it from a guy who signed up too late for the list when Carl Barks was doing paintings for $300 apiece.)

Also got to meet Alvin Schwartz, who probably wrote as many comics as Moldoff drew, including many of the same ones, but was even more anonymous. I'm not sure Alvin ever got his name on a comic book until fairly recently, when he was credited for a few Golden Age reprints of Superman and Batman. My pal Rich Morrissey has managed to identify all or

most of Schwartz' work, so we are able to attribute to him some of the best scripts of that period.

Mr. Schwartz (no relation to Julius) is a delightful gent, and he is still writing, though not comics. Recently, he wrote a book entitled *An Unlikely Prophet,* billed as a "spiritual memoir." Much of it deals with how it affected him to write Superman stories — and in a way that he was unaffected by his concurrent Batman scripts. When asked by an editor to write something he felt wrong for the Caped Crusader, he dutifully complied.

But when then-editor Mort Weisinger insisted on a plot that Schwartz felt wrong for Superman, he could not abide the directive. He wrote the story under protest, then resigned and never wrote another comic book again.

He thought he had left Superman behind but, as he came to realize, that was not so. Superman remained as a presence in his life, in ways he did not understand for decades. Coming to terms with that is the theme of this journal, which I found engrossing and, in some ways, a bit chilling. It can be frightening to climb that deeply into someone else's brain.

•

I did three panels today, starting with The Sergio and Mark Show, which was Sergio Aragonés and your obedient columnist talking about the once and future Groo. Later on was the Jack Kirby Tribute Panel, the ninth or tenth one of these I've done, this one featuring Ken Penders, Tony Isabella, and Kurt Busiek. Kurt cited a bit of advice that he received from Jack, and which he called the best bit of guidance he'd received in all his years of comics.

It came while Kurt was writing *TeenAgents,* a Topps "Kirbyverse" comic based loosely on some sketches Kirby had done. Kurt, with great trepidation, phoned the King of the Comics for a chat, and Jack said — and I hope I'm quoting this accurately — "No matter how far-out your story may be, if your characters react the way real people would react, your readers will follow you anywhere." Is that right, Kurt?

Still later came the much-anticipated Tony Isabella Roast in which many of Tony's long-time chums demonstrated their affection and respect for him by ridiculing his career, physical appearance, and even his sexual proclivities. A curious custom, to say the least. I was the roastmaster and so it was my job to keep the event on a high and tasteful level, which I managed for all of nine seconds. Also on the dais were Tony's ostensible friends Bob Ingersoll, Roger Stern, Tom Zahler, and Beau Smith.

Later that evening, a group of us went out for dinner — including Tony, who, for some reason, was still speaking to me, and Sergio Aragonés. On the way back, Ingersoll — a practicing attorney who often writes articles for this magazine, as well as comic books — was at the wheel. Suddenly, we all heard the siren of a paramedic van roaring through the streets of Columbus. Bob attempted to turn down a side street and avoid it, but when he turned, they turned. And when he turned again, it was also the way they were headed. Wherever he went, they were right behind. Finally, he was able to pull over and allow them to pass.

Just then, we heard Sergio pipe up from the back seat: "Is first time I ever saw an ambulance chase a lawyer."

•

Sunday, Nov. 30, 1997 — Gave the con a last once-over, then headed for the airport with a confirmed (I thought) seat on the 1:12 to Newark. Alas, many others did, as well, and Continental Airlines found themselves with more sold tickets than seats. An overwrought, doubtlessly underpaid, young lady attempted to convince me that $500 in free air fare would be more-than-fair compensation for not getting to the tri-state area when I was supposed to. I said no, after recalling that I was holding a pair of tickets to see *The Lion King* (the Broadway version) that evening and that it could, quite literally, cost more than that to replace them. This remained true, as the offer escalated to $900 and then $1200. That's a lot of money just to not go to New Jersey.

After a stunning success turning the animated feature of *Beauty and the Beast* into a stage production, the Disney folks ponied up enough money to buy Africa and have done a similar conversion on *The Lion King.* Seats are so hard to come by that, if you call TicketMaster and inquire about any performance prior to Labor Day 1998, a person on the other end will mock you. You'll hear them tell the other ticket sellers, "Hey, everyone! I've got another jerk here who wants to see *The Lion King* in the next eight months!" Then you'll hear a whole roomful of TicketMaster employees howl with laughter and derision, and your whole feeling of self-worth will be shattered and you'll probably go out and do something desperate and, well, don't say you weren't warned.

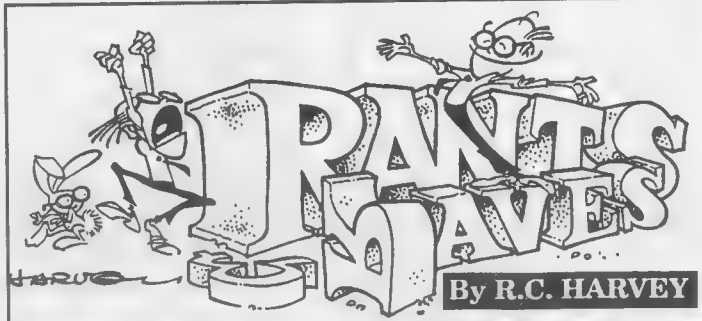
So there I was: standing in Columbus, Ohio with my coveted *Lion King* tix. Continental Airlines was saying they didn't think they could actually get me to the proper city in time to use them. The following should be read in the same annoying cadence as the announcer at the end of the *Batman* TV show, Adam West version:

Will Mark make it? Will he get to occupy his absurdly-hard-to-obtain seats in Manhattan that evening? Or will he find himself stranded in Columbus for the night, stuck in some Ramada Inn, watching *Rhoda* reruns on Nick at Nite and eating Pizza Hut pizza?

Tune in again next week — same bat-page, same bat-column!

(Boy, what a cliffhanger —)

Mark Evanier gets his mail at 363 S. Fairfax Ave., #303, Los Angeles, CA 90036 and can also be reached at evanier@ix.netcom.com. The suspense is killing me!



Last summer, ***CBG*** ran Hank Ketcham's Sunday *Dennis the Menace* strip that featured classic comic strip characters and I felt that Jim Scancarelli's *Gasoline Alley* deserved equal treatment. He does a better job, I think, of representing all those old favorites.

*[**Editor's note:** This is not the only **Gasoline Alley** to feature classic comic strip characters and Scancarelli has also done at least one Sunday strip featuring superheroes.]*

*"The true **place of** peace! **It sings a haunting song — even to the** warrior **heart!"***

— Orion

***The New Gods** #1 (Mar 71)*

Orion, fierce son of Apokolips, was speaking of New Genesis, the world he more truly called his own and which he defended with all his warrior heart and power through 11 issues of one of the greatest comics series of all time. However, rereading Orion's thought balloon shortly after I learned of the passing of Roz Kirby, I became certain that it was also Jack Kirby "talking" there, and not just because he wrote the words — and that he was talking about the home and life made for him by his beloved Roz.

"That Jack was so amazing and so productive for so many decades is a tribute to Roz. He couldn't have done it without her, and she, in caring for him so deeply and so well, set the standard for the rest of our comics community."
— Tony Isabella

Tens of thousands of comic-book fans and professionals loved Roz Kirby, as well. The simple reason is that we loved Jack Kirby and no one in this or any other universe loved Jack more than Roz did. But that would be just that, the simple reason, and Roz can't be contained in such a rudimentary statement. I think our love for her goes well beyond that.

Sadly, I can't claim to have spent as much time with Jack and Roz as I would have liked, or that I knew them as well as the many others who will be honoring her in this and other comics magazines.

Still, if a writer is worth the name, he should be able to reach a little further than what he has actually heard or seen and bring a greater perspective to that of which he writes. Let's see if I can earn my keep this week.

In her love for Jack, Roz was every bit as fierce a warrior as Orion or any other Kirby creation.

She never backed down when he was attacked, she supported him, and she took care of him. Those who have felt Jack was at his best when working with a partner were absolutely correct. What they haven't always realized is that Jack *always* had a partner: Roz.

Making comic books is a lonely calling. The creators usually work in solitude, even those who work out of an office or studio. The act of creation really does come down to just the creator and that blank piece of paper or empty computer screen in front of him or her. When a creator is "in the zone," hours pass like minutes and creature comforts are oft-neglected. And Jack, the undisputed King of Comics, was always "in the zone."

That Jack was so amazing and so productive for so many decades is a tribute to Roz. He couldn't have done it without her, and she, in caring for him so deeply and so well, set the standard for the rest of our comics community.

What lonely creator hasn't wished for a life-partner as giving and loving as Roz Kirby? Or been grateful that he/she had someone as special to them as Roz was to Jack? We admire and love her, not just because she loved Jack, but because she made it possible for him to be Jack "King" Kirby.

It was some time in the early 1970s, before I started working for Marvel Comics, that I first met Jack and Roz.

I'd flown to the West Coast to visit my long-distance pal Mark Evanier and to attend one of the early San Diego Comic-Cons. I don't know which one it was, but it was held at a college campus.

Mark is one of the great entertainers of comicdom. Every time I've visited him, he's taken me to wondrous places. But none were as wondrous as our trip to the Kirby home nearly three decades ago. I barely remember the Kirby creations hanging on the wall or even Jack's studio. I think Jack and I talked about a prose serial I'd started writing for one of his proposed magazines — it would have been my first professional sale — but, other than our talking about its intentional stylistic similarity to Lester Dent's Doc Savage novels, I can't recall anything else about that conversation. What I do remember is, from the moment I stepped into the home of the first comics professional whose home I had ever been invited into, Roz treated me like I was a dear friend of the family. I was overwhelmed by her hospitality.

I have a theory about Roz. Maybe someone who knew her better will refute it, but, for now, I'm sticking with it.

I think she gave every person she knew or met her friendship, or, at the very least, the benefit of the doubt, from the moment she became aware of them. You were on her good side until *you* put yourself on her bad side. That's a wonderful quality, especially when combined with her courage and intelligence.

The Kirbys attended the San Diego Comic-Con that year. They had a long table from behind which Jack was signing autographs and telling stories and, I think, Roz was selling a Kirby portfolio or something of that nature. I was in front of the table, talking with her about the convention. She was asking me what I thought of it compared to New York cons. Then, all of a sudden, as if she were in her own home, she told me to come behind the table and sit down and talk to her. I did.

It was a strange experience for comics fan Tony to be sitting on *that* side of the table. I wasn't a total unknown, although my credits were limited to about a zillion fanzines and letters pages, but this was still a very heady feeling. Especially when one fan asked for *my* autograph. I tried to talk him out of it.

"Hey," he insisted, "you're with the Kirby crew."

I looked over at Roz and she was smiling at me. I think she was pleased by the respect shown to even the least member of the King's court, which certainly would have been me. I signed my name for the fan and vowed to never dishonor the Kirby name.

I saw Jack and Roz at a few conventions after that, spread out over too many years. I finally got my chance to be a somewhat more productive member of the Kirby crew when Topps Comics hired me to write *Satan's Six*, an adventure comedy series created by the King. It was some of the best fun I've ever had in my 25 years in comics, due in no small part to the honor, pleasure, and thrill of being in regular contact with Jack and Roz.

After an initial conversation with Jack about the characters and how he saw them, and his sincere suggestion that I make them my own, I sent the Kirbys every single thing I ever wrote for *Satan's Six*. Then, I would call Roz or she would call me. We'd chat and then Jack would pick up a phone somewhere and join in. Those were wonderful times, especially when one of my jokes, either in a story or in passing, would get a laugh out of them.

Jack and Roz were clearly ailing the last time I saw the two of them together. It was at another San Diego Comic-Con at the Topps booth. Roz invited me to visit them after the con.

I did stay in the Los Angeles area for about a week after the show, but I didn't visit them. I thought Jack and Roz weren't well enough for company and that Roz would wear herself out being the perfect hostess she always was. When I asked Mark about it, he confirmed my feeling. I did call to apologize for not being able to visit them, saying something about having to fly back sooner than I'd planned. Roz wasn't fooled for an instant, but she did allow me the white lie.

After Jack's death, Mark invited me to be on a Jack Kirby Tribute panel at the — what else? — San Diego Comic-Con. Inspired by Roz' presence in the audience, I even said one of the single most wise things I've ever said in my life. It was something along the lines of:

No one in the history of comic books had more of a right to be arrogant than Jack Kirby and no one was ever less arrogant to his fans and fellows. If we could all conduct ourselves more as Jack did, we'd be better people for it.

That's not an exact quote. This next one is. It's also from *The New Gods* #1 and, although the speaker, Highfather, is referring to the joyous voices of the children of New Genesis, I believe that it applies equally well to Jack and Roz Kirby, their lives, their love for each other, and their legacy to us.

*"The song ends — but the beauty of it must **never** fade."*

We have lost one of the great ladies of comics. If there's any consultation to be had at this time, it's that she is reunited with one of the great gentlemen of comics.

God bless you, Roz, and thank you so much.

the 1997 TSHELFT

> ***Comic Book Guy, proprietor of Android's Dungeon comic-book shop:*** *"I won [the 'quote-unquote ultimate belt'] as a door prize at the Star Trek convention, although I find their choice of prize highly illogical, as the average Trekker has no use for a medium-size belt."*
>
> *— "The Homer They Fall,"* ***The Simpsons****, Nov. 10, 1996*

The toys and related collectibles round-up

By Marc Patten

1997 was the year of "stuff." In my opinion there was more comics character-related merchandise available — including licensed items — than ever before. The statue market boomed with pieces offered in every format, size, and price point. The action figure market, which had contracted slightly in 1996, expanded again with a record number of direct-market exclusive figures and toys being offered. Characters that were relatively unknown in comics suddenly had toys with production runs of four to five times their monthly comic-book sales.

Statues

My vote for best-looking comics character statue in 1997 is the Witchblade statue from Moore Creations. Clayburn Moore has made quite a name for himself as a sculptor, and his love for the comics medium shows in the detail he offers in each of his releases.

While DC excited fans with the announcements of both a Catwoman and Batgirl statue, the increased retail price to $195 (a standard for most releases by year's end), combined with their close releases and fragile construction (the hands of both were apparently sculpted as separate pieces, then attached, and frequently broke upon opening) left many wallets unopened. DC fans wanted a Green Lantern statue, but older fans (who tend to be the ones with the cash to purchase high-end products) wanted Hal Jordan, not new-kid-on-the-block Kyle Rayner. At least Hal's on next year's schedule.

Marvel went a more esoteric route with its licensed statues and figurines. Creative License released its Storm ornament and final statue, Psylocke. Bowen Designs produced two gorgeous, albeit expensive ($2500 each), bronze painted statues of the Ditko Spider-Man and the Kirby Hulk. Spider-Man and Green Goblin busts from Legends in 3-D gave new meaning to the word "headshot," and Applause released two resin sculptures, one of the transforming Bruce Banner/Hulk and the other the enigmatic Doctor Strange.

Even *Star Trek* characters have joined their *Star Wars* counterparts with resin statues of classic scenes and characters. A resin Borg Queen statue and Data captured by the Borg Queen — both from *Star Trek: First Contact* — were released this holiday season for $99 each.

1997 saw an increase in high-end bookends. DC released the Superman vs. Doomsday, Batman and Robin, and beautifully sculpted Sandman (old Morpheus and new Daniel) sets in the $295 price range. Not to be left out, Marvel kept available its Thing vs. Hulk and Spider-man vs. Venom sets from 1996.

Honorable mention for characters in the non-super-hero category go to Graphitti Designs and its Red Dragon (from Jeff Smith's *Bone*) and Burne Hogarth's Tarzan statue that were crafted from their illustrated images. Not to be left out were Frank Frazetta's Death Dealer and Princess statues.

***Spawn* mania**

Only one comic-book property went all-out with complete success in all arenas this year: Spawn. With a hit movie, hit adult animated series on HBO, and sequels on the way for both, Todd McFarlane has proven that he can conquer fields Marvel hasn't while putting his character right up there next to Spider-Man as far as popularity goes with kids in the toy aisles. Every assortment of toys by McFarlane Toys surpasses the last with regards not only to their appearance with top-notch sculpting and painting, but also with unequaled articulation and playability. Just open one of the new Manga Spawn Ultra Action Figures and you'll understand what I'm talking about.

Top it off with the addition of possibly the hottest figures on the collector circle this summer with the Kiss figures and the addition of the X-Files movie figures license (toys arriving next summer) — and McFarlane Toys is the place to be.

Star Wars

There is only so much that can be said about this mega-property and that's cash cow. This one went from ultra-hot in 1996 to nuclear after the trilogy re-releases last winter. Comics stores didn't even have time to complain about competing with the mass-market chains on new *Star Wars* toys, because most stores reported selling out of each new case within a week of its arrival.

The hottest *Star Wars* toy of the year was definitely the Leia as Jabba's Prisoner 3 1/4″ figure (or Slave Girl Leia, as she'll always be remembered) and all of the exclusive 12″ figures. Even the mass-produced Han Solo with Tauntaun exclusive 12″ two-pack available at Toys 'R' Us is impossible to find (Kenner has insisted that it is making more to compensate for demand and that only the toys that state they are limited to a certain number will be limited).

The exclusive-figure controversy was paralleled by Playmates' announcement that it would include a "chase figure" in every new assortment — a policy which was quickly discontinued after leagues of outraged collectors threatened to boycott the line altogether.

All in all, 1997 had mucho stuff, and — with Toy Fair 1998 around the corner — I'm sure we ain't seen nothing yet. Happy holidays to all, and to all a toy night.

Manga Spawn

the toy box

Much can be said about the expanding world of action-figure collecting. Like the tagline on a lot of sugar-coated breakfast cereals these days, toys aren't just for kids any more. The release of the first direct-market exclusive figure in 1996 (Antarctic Press' Warrior Nun Areala) created the beginnings of an avalanche of product just for the collectors' market. 1997 saw the releases of action figures that never would have seen the light of day in the mass market become money-making sensations in the collectibles business. Lightning Comics founders Joe and Steven Zyskowski transformed sagging sales of their comics line into a spin-off toy company with Skybolt Toyz. The company released toys based on its own characters, like Hellina and Sinthia, and produced figures for other creators with Bill Maus' Nira X and Trent Kanuga's CreeD. At the Chicago con, the company sold out of its limited run of 500 Hellina figures in one day. Skybolt now has a license to produce figures based on Acclaim's Valiant Heroes line.

Creators Joe Quesada and Jimmy Palmiotti's *Ash* got the figure treatment through Palisades Toys, but, although the figure was announced with a glow-in-the-dark feature, it shipped without it, as the duo chose to release the already late-shipping toy this past fall to avoid additional delays.

Fans of the *Puppet Master* movies had to travel to comics shops to get the first two exclusive action figures of Blade and Six Shooter this December from Full Moon and Palisades Toys.

Rob Liefeld had successes in 1995 and 1996 with his Youngblood action figures and bendable toys in the mass market, but new toy licensee Trendmasters failed to release the promised new line of Liefeld-created characters as action figures. So what did Liefeld do? He created his own line of snazzy figures (Awesome Toys) and began to release them, one at a time, through the direct market beginning with Prophet this past fall. Shaft is planned for early 1998.

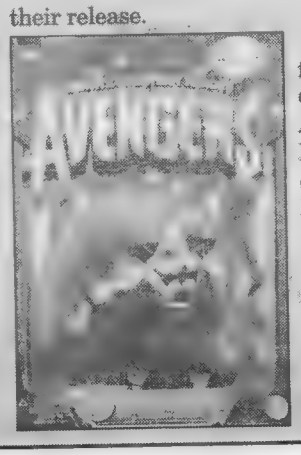
Clayburn Moore brought his talents to the toy market with a line of action figures which contained possibly the most anatomically correct proportions for a female comics character yet with Chaos! Comics' Lady Death and company action figures. A line of Witchblade figures is slated for 1998 from Moore Action Collectibles.

While the comics industry had become infamous for its variant covers and limited editions, the direct-market exclusive toy companies decided to go the same route. Moore Action Collectibles, Skybolt Toyz, Antarctic, Bolt, Awesome Toys, Full Moon, and others have produced multiple repaints and variations of each of their toys available through comics shops and individual mail-order retailers with retail prices ranging from $9.95 to $19.95. There are no signs of this trend stopping, as collectors seek out as many "limited editions" as possible.

1997 brought standard fare in the mass-market world of super-hero and science-fiction action figures — with a few exceptions.

My vote for best-looking super-hero figures of 1997 goes to the last four Total Justice characters. The Hal Jordan Parallax figure is the coolest-looking DC hero-villain character ever made, and the Connor Hawk Green Arrow is a must-have for JLA completists, with The Huntress and Black Lightning figures rounding out the mix. The line was canceled after the release of these last four figures (which had low distribution, causing their after-market prices to escalate almost immediately).

DC and Marvel action figures both had hits and misses. Kenner's Batman franchise kept chugging along with steady sales on the mediocre-looking Batman and Robin movie toys, the ultra-sculpted Legends of Batman, and Batman the Animated Series (containing the only really hot and in-demand Batman-related toy all year: The Joker's main squeeze, Harley Quinn). Other lines, like the Steel movie assortment, went unnoticed and into clearance bins months after their release.



Toy Biz had its own share of flops with figures from Kevin Sorbo's dud, *Kull the Conqueror*, while new lines like The Avengers and Silver Surfer are featuring little-known or previously unseen figures of Thor, Beta Ray Bill, and Heroes Reborn Iron Man.

Toy Biz gets the award for best new toys with the release of the new 8″ Marvel Famous Covers. Priced at only $15 each, these toys have cloth costumes, removable masks, and articulation that will kick the pants off your old Mego dolls.

— Marc Patten

Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the ***CBG*** features *What, Where, and When* and *Now Appearing*.

• **Brown Bag Lunch Lecture Series**, Jan. 7, 14, 21, and 28 at the International Museum of Cartoon Art in Boca Raton, Fla. Each week participants tour the museum and listen to a lecture, followed by a brown-bag lunch with a guest speaker. Limited seating, reservations required. Admission: $45 for the series; $12 per lecture. See museum entry under Continuing this Week for museum info.

• **Chicago Comicfest**, Jan. 24 and 25, Ramada O'Hare, 6600 N. Mannheim Rd., Rosemont, IL. Guests include: Murphy Anderson, Dan Brereton, Adam Hughes, John Ostrander, and Jill Thompson. Hours: Saturday 11 a.m.-7 p.m.; Sunday 11 a.m.-5 p.m. Admission: $8/day; $12/both days. Info: (248) 426-8059.

Continuing This Week

• **The Art of Love and Rockets**, a retrospective exhibit featuring original pen and ink panels by Gilbert and Jaime Hernandez, continues through March 11 at The Csupo Crain Gallery, 7311 Beverly Blvd., Los Angeles, CA. Info: (213) 962-8683.

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Hours: Wednesday through Friday, 11 a.m.-5 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1 p.m.-5 p.m. Admission is $4 for adults, $3 for students and seniors, and $2 for children ages 6-12. Info: (415) CAR-TOON.

• **Independent Visions**, an exhibit of original art by Mark Buckingham, Bob Fingerman, and Terry Moore, continues through Feb. 10 at American Dream Gallery, 72 Walcot St., Bath, United Kingdom. Info: David Currie at 01225 424881.

• **International Museum of Cartoon Art**, 201 Plaza Real, P.O. Box 1643, Boca Raton, FL 33429 (561) 391-2200. **Current exhibits: Cartoons Go to War**, through Jan. 18, documents some of the cartoonists and cartoons that brought on the surge of patriotic cartoon parables during World War II.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Info: (413) 586-8545. Museum hours: Tuesday-Thursday and Sunday 12-5 p.m.; Friday 12-8 p.m.; Saturday 10 a.m.-8 p.m. Admission: $3/adults; $2/students and seniors; $1/under 18; museum members admitted free. **Current exhibits: Ninja Turtles: The Next Mutation** traces the history of the Teenage Mutant Ninja Turtles and the introduction of the newest turtle, Venus de Milo, in the new Fox Kids live-action TV show. The exhibit features original art, animation cels, costumes, props, and sculpture, and continues through January.

SUN JAN 18

Born on this date:
Fred Bauman (1964)
Bill Fountain (1965)

MON JAN 19

Martin Luther King Jr. Day - no mail delivery

Born on this date:
Milton Schiffman (1922)
Jack Caprio (1932)
Joe Staton (1948) **50** years ago
Tom Yeates (1955)

TUES JAN 20

***CBG* #1264** ships — Our annual Publishers Issue, featuring the CBG 50, plus special features for Black History Month.

Born on this date:
Keith Pollard
Marc Patten (1968) **30** years ago

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Antarctic Press
✪ *Gold Digger* #38, $2.95 (Nov)
Warrior Nun Areala #4, $2.95

Archie Comics
Jughead #103, $1.75
Jughead's Double Digest #50, $2.95
Laugh Digest #140, $1.95
Sonic the Hedgehog #57, $1.75

Caliber
✪ *Book of the Tarot*, $4.95 (Nov)

Dark Horse Comics
Aliens: Kidnapped #2 (of 3), $2.50
Hypersonic #3 (of 4), $2.95
Oh My Goddess: Ninja Master! #1 (of 2), $2.95
Paul Chadwick's Concrete: Strange Armor #2 (of 5), $2.95
Red Rocket 7 #5 (of 7), $3.95
Rocco Vargas HC, $29.95
Star Wars: Boba Fett — Death, Lies, & Treachery TPB, $12.95
Star Wars: Crimson Empire #2 (of 6), $2.95

DC Comics
Adventures in the DC Universe #12, $1.95
✪ *Animaniacs* #35, $1.95 (Jan. 11-17)
Aquaman #42, $1.95
Babylon 5: In Valen's Name #1 (of 3), $2.50
✪ *Batman* #552, $1.95 (Jan. 11-17)
Batman Adventures: The Lost Years #3 (of 5), $1.95
Cartoon Network Presents #8 (Cartoon All Stars), $1.95
Challengers of the Unknown #14, $2.25
Chase #2, $2.50
Detective Comics #719, $1.95
Dreaming #22, $2.50
Green Lantern & Sentinel: Heart of Darkness #1 (of 3), $1.95
✪ *House of Secrets* #17, $2.50 (Jan. 11-17)
✪ *Invisibles Vol. 2* #13, $2.50 (Dec. 28-Jan. 3)
Invisibles: Bloody Hell in America TPB, $12.95
Legends of the Legion #2 (of 4), $2.25
Lobo #49, $2.25
Michael Moorcock's Multiverse #5 (of 12), $2.50
Resurrection Man #11, $2.50
Sandman Mystery Theatre #60, $2.50
✪ *Scooby-Doo* #8, $1.95 (Jan. 11-17)
✪ *Sovereign Seven* #32, $2.25 (Jan. 11-17)
Supergirl #19, $1.95
Superman: Man of Steel #77, $1.95
Tales Calculated to Drive You Mad #3, $3.99
2020 Visions #11 (of 12), $2.25
Wonder Woman Archives Vol. 1, $49.95
Young Heroes in Love #10, $1.95

Image Comics
Voodoo #3 (of 4), $2.50
Wetworks #1 3-D, $4.95
WildC.A.T.S #45, $2.50

Marvel Comics
Amazing Spider-Man #432, $1.99
Bring on the Bad Guys TPB, $24.99
Captain America #3, $1.99
Excalibur #118, $1.99
Generation X #36, $1.99
Heroes for Hire #9, $1.99
Incredible Hulk #462, $1.99
Man-Thing #4, $2.99
Marvel Adventures #12, $1.50
Peter Parker, Spider-Man #89, $1.99
Spider-Man: Hobgoblin Lives TPB, $14.99
Star Trek: Starfleet Academy #16, $1.99
✪ *Star Trek: Voyager* #15, $1.99 (Dec. 28-Jan. 3)
Thunderbolts #12, $2.99
Unlimited Access #4 (of 4), $2.99
What If? #106, $1.99
X-Man #36, $1.99
X-Men #73, $1.99
X-Men Manga #1, $2.99

Murim Studios
✪ *Tzu: Spirits of Death* #1, $2.95 (Nov)
✪ *Tzu the Reaper* #3, $2.95 (Nov)

Radio Comix
✪ *Tales of the Fehnnik II* #1 (of 4), $2.95 (Nov)

Topps Comics
Xena: Warrior Princess: Xena and the Dragon's Teeth #2 (of 3) (two covers), $2.95
X-Files: Ground Zero #3 (of 4), $2.95

Viz Communications
Battle Angel Alita Part Eight #8 (of 9), $2.95
Maison Ikkoku Part Seven #7 (of 13), $3.25
Manga Vizion Vol. 4 #1, $4.95
Pulp Volume 2 #2, $5.95
X/1999: Sonata TPB, $15.95

Comics MIA

We have received confirmation that the following titles listed in previous MIA sections have shipped: *Legion of Stupid Heroes* #1 from Alternate Concepts. This reflects shipping information received through Jan. 2. Our thanks to Lou Novacheck and everyone else who called or wrote with updates.

The following comics were scheduled to ship approximately 30 or more days ago; however, we have not been able to confirm that they have actually been released, nor, as far as we have been able to determine, have they been rescheduled. If you have any of the issues listed below, please let us know. We'd especially appreciate it if you could include the information we need to list the comic book in the *CBG Price Guide*. From the indicia of the comic book: The full title, issue number, month, and year, as well as the U.S. price given on the cover.

Aberration Press
Tales from the Bog #8, $2.95 (Oct)

Acclaim Comics
Disney's Action Club: Antique Attack Featuring Toy Story, $4.50 (Oct. 26-Nov. 1)

ACG
First Trip to the Moon #1, $2.50 (Oct)

Anarchy Comics
Supernaut: Hand of Doom #2, $2.99 (Gold ed., $5.99) (Oct)

Antarctic Press
Shotgun Mary: Son of the Beast, Daughter of Light #1, $2.95 (Oct)

Ariel Press
Sapphire #7, $2.95 (Oct)

Blasé Publishing
Pin-Up Vol. 2, $14.99 (Oct)

Blatant Comics
Ebonix Files #1, $2.95 (Jul)

Boneyard Press
Flowers on the Razorwire #12, $2.95 (Oct)

Crow Comics
Meanwhile... #2, $2.95 (Oct)

Crucial Comics
Rat Bastard #3 (of 4), $1.95 (Aug)

Damage
Bloodshed #6, $3.50 (Oct)
Bloodshed Encore Ed. #1, $3.50 (Oct)

Dark World
G-Nine #2, $2.50 (Oct)

Edge Comic Group
Do-Do Man #2, $4.50 (Oct)

Fireman Press
Crapscare: A Celebration of Hell's Christmas, $2.95 (Sep. 28-Oct. 4)

Gay Comics
Gay Comics #25, $6.95 (Oct)

Ground Zero Comics
Aetos the Eagle #3 (of 3), $3 (Oct)
Harpy: Prize of the Overlord #6, $3 (Oct)

High Impact Studios
Guillotin Special Preview, $5 (Oct)

Humble Comics
Gordon Yamamoto and the King of the Geeks #1, $2.95 (Oct)

Image Comics
Childhood's End #1 (of 5), $2.95 (Oct. 12-18)
Replacement God and Other Stories #4, $2.95 (Nov. 9-15)

Inferno Studios
Deadforce: The Black Ed., $3 (Oct)
Zomboy: Kid Hero Halloween Special, $2.95 (Oct)

Knight Press
Parts Unknown #4, $2.95 (Oct)

Limelight Publishing
Zaibatsu Tears #2, $2.95 (Oct)

London Night Studios
Darque Razor #1, $3 (Oct)
Full Metal Fiction #4, $3.95 (Oct)

Mad Monkey Press
Magicians' Village: The Witch & the Willow, $6.95 (Oct)

Marvel Comics
Best of Marvel 1997 TPB, $19.99 (Nov. 16-22)

Millennium Publishing
Lovely Prudence #M, $1.95 (Oct)

Moonstone
Mr. Nightmare's Wonderful World: Beach Babes & Weiner Wagons #1, $2.95 (spec. ed, $7.95) (Oct)

No Mercy Comics
Coven 13 #3, $2.50 (Oct)

Pocket Books
American Manga: Birth of a Hero, $3.99 (Oct)

Pyramid Comics
Man Called Angel #1, $1 (Oct)

Rage Comics
Happy Jack #1, $1.50 (Oct)

SCC Entertainment
Gothess Dark Ecstasy #3 (of 3), $2.95 (2 nude eds., $9.95) (Oct)
Horrology '97 #3 (2 covers), $4.95 (nude ed., $9.95) (Oct)
Scorn/Dracula: The Vampire's Blood #1 (3 covers), $3.95 (nude ed., $9.95) (Oct)
Slit: Fear and Freedom #1 (2 covers), $3.95 (nude ed., $9.95) (Oct)
Thaddeus: Big Hooters, $2.95 (spec. ed., $9.95) (Oct)

Shadowbear Studios
Freak Show #1, $2.50 (Oct)

Shanda Fantasy Arts
New Horizons #2, $4.50 (Oct)

Skarwood Productions
Lincoln-16 #3, $2.95 (Oct)

Sundragon Comics
Scales of the Dragon #3, $1.95 (Oct)

Three Finger Prints Publishing
3 Geeks #2, $2.50 (Oct)

Topps
Jackie Chan's Spartan X #4 (of 6), $2.95 (Sep)

ADULT COMICS

Fantagraphics Books/Eros
Naked Glory: The Erotic Art of Frank Stack, $12.95 (Oct)

Last Gasp
She Male Trouble #3, $4.95 (Oct)

Shipping notes and updates

• **Jan. 4-10:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Acclaim: *Doctor Tomorrow* #9 (of 12), $2.50 (Jan)
Shadowman #15, $2.50 (Jan)
Fantagraphics: *Let's Hit the Road*, $9.95 (Jan)
Image: *Awakening* #2 (of 4), $2.95 (Dec)
Sharky #1, $2.50 (Jan)
Ship of Fools #2, $2.95 (Dec)
Shut up and Die! #1, $2.95 (Jan)

• **Jan. 11-17:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Boneyard: *Dark Angel* #3, $1.95 (Sep)

Cancellations

The following items have been announced as canceled or postponed. If a publisher resolicits for any of these items, they will be listed again in the *CBG Calendar*.

Acclaim: *Disney's Enchanting Stories: Snow White: Dopey the Genius* (Aug. 31-Sep. 6)
Hercules: The Greatest Battles (Aug. 31-Sep. 6)
Hercules: Making of a Hero (Sep. 14-20)
101 Dalmatians: Bad to the Bone (Sep. 14-20)

WED JAN 21 CBG

Brown Bag Lunch Lecture Series continues at the International Museum of Cartoon Art in Boca Raton, Fla. See Calendar Notes.

Born on this date:
Rich Rankin (1954)
Mark Martin (1956)
Bill Riling (1958) **40** years ago

THURS JAN 22 CBG

Born on this date:
Steve Perrin (1946)
Marshall Rogers (1950)
Dennis Mallonee (1955)
Howard Mackie (1958) **40** years ago
Mark Miraglia (1959)
Lisa Trusiani Parker (1959)
Richard D. Irving (1966)

FRI JAN 23 CBG

Born on this date:
Don Wright (1934)
Tom Condon (1949)
Klaus Janson (1952)
Cara Sherman-Tereno (1952)
Franz Henkel (1960)

SAT JAN 24 CBG

Chicago Comicfest begins in Rosemont, Ill. See Calendar Notes.

Born on this date:
John Romita (1930)

New comics preview: Coming in February part 1 — Publishers A-H

A List
Fiction House Comics Index #25, $9.95
Flamingo #1, $2.95
Pulp Fiction #4, $2.95

A.M. Works
Athena Vol. 2 TPB, $15.95
Pervert Club #12, $2.95

Aardvark-Vanaheim
Cerebus #227, $2.25

Aardwolf
Conflicts of Disinterest, $10.95

Abaculus
Gyre #2, $2.95

ABC
Double Impact Assassins for Hire #2, $2.95 (nude ed., $10)
Guillotin #2 (two covers), $3 (spec. ed., $6)
Raising Hell #3, $2.95 (spec. ed., $10)

AC Comics
All Hero Retro Comics Annual #1, $6.95
Femforce: Darkgods Rampage #2 (of 3), $4.95
Secret Files of the Femforce Deluxe, $4.95

Acclaim Comics
Bloodshot #12, $2.50
Classics Illustrated: Henry IV Part II, $4.99
Classics Illustrated: Scarlet Pimpernel, $4.99
Darque Passages #3 (of 4), $2.50
Doctor Tomorrow #10 (of 12), $2.50
Magnus Robot Fighter #14, $2.50
Quantum & Woody #13, $2.50
Shadowman #16, $2.50
Trinity Angels #12, $2.50
Troublemakers #15, $2.50
Turok TPB, $9.95
X-O Manowar #17, $2.50

ACG
Adventures of Hercules #1, $2.95
Barbarians #1, $2.95
House of Yang #1, $2.95
UFO #1, $2.95

Adhesive Comics
Too Much Coffee Man #8, $2.95

Aix C.C.
Shadow Reigns: Interregnum #1, $2.95

Alternate Concepts
Legion of Stupid Knights Special #1, $2.50

Amaze Ink/Slave Labor
Abel, $14.95
Caffeine #9, $2.95
Everwinds #4, $2.95
Iliad #3, $2.95
Lenore #1, $2.95
Mister Blank #5, $2.95
Patty Cake & Friends #4, $2.95
Phoenix Square #3, $2.95
Plaid Bastards Take Over, $8.95
Skeleton Key Special, $4.95
Squee #4, $2.95
Wretch #5, $2.95
X-Ray Comics #1, $2.95

Angel Entertainment
Angel Girl Heaven Sent #1, $3 (nude ed., $4)
Vampire Girls Erotique #6, $3 (nude ed., $4)
Vicious Valentines #1, $6 (nude ed., $6.66)

Angus Publishing
Mercedes Vol. 4 #4, $2.95

Antarctic Press
Box Office Poison #8, $2.95
GD Minus Eighteen Special #1, $2.95
Gold Digger Beta #1, $2.95
Gold Digger Vol. 7 TPB, $10.95
Luftwaffe 1946 Technical Manual Vol. 1, $3.95
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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only $3.50 an issue. You can buy this space in increments of 26 or 52 issues, for $91.00 or $182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock Comics Buyer's Guide we'll put your listing in boldface type.

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95, 96 Pr -cntfld 30
113 VG/VG- 80
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70 VG 300
ALL AMERICAN
60 Fr 50
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1 G/VG 1800
2 G/VG 750
3 App.F(R), printing defect 3000
5 G/G+ TpSp 425
7 App.VF(R) 1200
10 VG 500
14 F 700
15 VG- 400
20 VG 350
21 G+ 180
29 F 325
30 F 350
33 F- MnClrTch 450
33 VG- 400
37 VG- 225
52 VG 210
55 VG/VG- 200
AM. SPIDERMAN
28 NM Beautiful black Cover & Spine 670
ATOMIC WAR
2 VG+ 100
4 VG 90
BATMAN
12 Fr 190
33 VG 175
36 Fr/G 80
45 VG 140
52 Fr (VG but LsCvr &PcOutSplshPg) 50
BRAVE & BOLD
1 CVLS 60
3 G 50
28 Fr CvrTp 200
28 Fr 2"x2" POC 150
30 VG 200
30 G H2O 100
30 Fr 75
BULLETMAN
16 VG 90
CAPT. MARVEL ADV.
17 VG+ 120
20 G+ no mini 60
25 VG- 70
32, 33 G/G- 32
36 F 100
40 Fr 25
41 VG/F 75
44 G 28
46 VG/VG+ 64
47, 48 VG 60
51 NM 150
signed by CC Beck
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10 G/VG 100
DAREDEVIL(SA)
1 G/VG 175
1 Fr 75
DETECTIVE
55 G/G+ 140
64 Fr 1st Boy Commandos 250
65 Fr/G 1st Boy Commandos Cvr 250
68 Fr 100
79 G/VG 150
95 VG/VG- 110
172 VG 110
FAMOUS FUNNIES
57 VG 50
FANTASTIC FOUR
1 G/VG 750
FEATURE
24 VG 60
FLASH
100 Fr (VG but Pc Out Cvr+2 coups clipped) Story complete 140
105 VG 500
106 VG 200
GREEN HORNET
41 Fr 20
GREEN LANTERN(GA)
2 Pr -Cntfld,BkCvr 125
13 G/G- 120
GREEN LANTERN(SA)
1 VG 300
signed by Gil Kane
1 Fr 125
JOURNEY INTO MYSTERY
1 VF A Beauty 3000
JUGHEAD
1 G/G- 90
MAD
1 VG 625
5 G+ 140
6 Fr 40
7 Fr/G 50
8, 9, 11 G/G 55
10 G/VG 90
12, 13 G/VG 60
14 Fr 40
15, 16 G/VG 70
17, 18 G/G+ 45
19, 20 VG/VG- 60
20 VG 75
21, 22 G/VG 55
MODERN
47 F 100
MORE FUN
80 VG 375
PLANET
38 G/G- LsCvr 50
42 G 55
43 Fr 45
50 VG 90
54 Fr/G 40
57 VG+ 100
64 VG/VG+ 80
PLASTIC MAN
20 VG+ 80
56 F/F- 60
64 F- 50
POLICE
40 VF 180
82 Fr 15
RANGERS
41 M/M- A Beauty 360
SENSATION
57 G/VG 50
SHOWCASE
8 G/VG 900
14 VG 450
22 VG 450
23 VG 200
24 VG/F 225
27 VG 100
34 Fr 60
STRANGE ADVENTURES
1 VF/NM 1800
SUPER
12 VG 75
SUPERBOY
3 G/VG 150
SUPERMAN
1 Coverless, missing 1st Wrap, tan pages, nice centerfold Offers Considered
3 G TpSp,CvrTrTp 600
8 Fr SplSp 190
19 Fr 80%SplSp 110
20 G/VG 200
25 G 100
31 Fr (2 coups out-o/w VG+)story cmplt 80
36 Pr -cntfld 25
32 VG- 150
33 VG/F 225
40 G+ 105
41, 43 G 65
47 VG/VG+ 140
52 VG 100
53 VG/VG- 350
56 VG/VG+ 115
59 VG/F 125
60 Fr 35
69 VG 100
79 VG 90
[illegible] G/VG 60
TALES/ASTONSH
27 Fr 150
UNCLE SCROOGE
1 (FC#386) Fr 60
WHIZ
36 VG 70
52 VG/VG+ 50
61 VG 40
65 F 55
87 VG+ 40
96 VG 35
119 F/F 45
WONDER WOMAN
22 F dust shadow 200
25 VG 140
29 VG/VG+ 150
31 VG 95
34 VF 300
35 G 45
44 VG 75
50 VG 65
54 VG 50
66 VG+ 45
67 VG 40
105 F/VF 400
WOW
38 VG 25
41 M/M- A Beauty 270

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Magic: Visions Booster	$63
Magic: Weatherlight	$65
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Marvel Overpower Class	$59
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Marvel Ovrpwer: IQ	$117
Marvel : Mission Control	$17
Marvel Powersurge	$25
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X-Files: Truth... Starter	$35

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Dr. Who IV	$29

COMIC/NON-SPORT	
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Marvel Vision	$25
Marvel Motion	$26
Olivia I	$49
Ren & Stimpy Prism	$30
Royo Chromium,Best of	$39
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EVENTS

(From Page 49)

KENTUCKY

Feb 6-8 KY, Ashland. Comic Book, Sports Card & Racing Coll. Show, Town Center. 500 Winchester Ave., SH: mall hrs., T: 35-8', F: $80. for 1, $150. for 2, A: free. Badgley Promotions, PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

LOUISIANA

Jan 24 LA, Bossier City. Comic Book & Sports Card Show, Pierre Bossier Mall. 2037 Texas St., SH: 10am-6pm, T: 18-8', F: $65., A: free. Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-443-0322.

Feb 1 LA, Baton Rouge. Comic Book & Sports Cards Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5pm, T: 33, F: $45.-$55., A: $1.50. Anthony Barcellona, 2423 McHugh Rd., Baker, LA 70714. PH: 504-923-2349 or 775-9846

MARYLAND

Jan 17-18 MD, Silver Spring. Comic Book, Sports Card & Collectibles Show, Armory Place. I-495 Exit 31B, Georgia Ave. S., L. 1 blk. at Wayne Ave., just after Rt. 29, Colesville Rd., SH: 10am-4pm, T: 70-6', F: $120. for 1, $115. ea. for 2 or more, A: $2. Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

Jan 18 MD, Glen Burnie. Comic Book & Non-Sports Card Show, Holiday Inn North. 6323 Ritchie Hwy. 695 Exit 3A, SH: 10am-4pm. F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jan 23-25 MD, Baltimore. BB Card Collector Show, Security Square Mal. Exit 17 off 695, Rolling Rd., SH: Fri. & Sat. 10am-9:30pm, Sun. 11am-6pm, T: 50-8', F: $110., A: free. Jay's Promos., Jay Grabowski, 4409 Vale Dr., Baltimore, MD 21256. PH: 410-529-1624.

Feb 7 MD, Silver Springs. Comic Book & Non-Sports Card Show, Armory. 925 Wayne Ave., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2, $55. ea. for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

MASSACHUSETTS

Feb 8 MA, Dedham. 2nd Annual Cabin Fever Show, Holiday Inn. Rt. 1, Exit 15A, SH: 9:30am-3pm, A: $4.50. Mrs. Devlin, PH: 508-379-9733.

MICHIGAN

Jan 18 MI, Ann Arbor. Wolverine Comic Book, Non-Sports Card & Toy Show, Elks Lodge #325. 325 W. Eisenhower Blvd. off of State St. by Briarwood Mall, SH: 10am-4pm, T: 42-8', F: $40. in advance, $45. at the show, A: $2., under 6 free. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 248-426-8059.

Jan 23-25 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 50-8', F: $50., A: free. Rick Behar, 3990 W. 12 Mile Rd. #185, Berkley, MI 48072. PH: 248-557-1529.

Jan 30-Feb 1 MI, Benton Harbor. Comic Books, Sports Cards, Coins & Collectibles Show, Napier. Pipestone & I-94 (Exit 29), SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 55-8', F: $80. John Goff, PH: 219-942-4105

Feb 1 MI, Saginaw. Comic Book, Sports Card & Memorabilia Show, St. Vincent Home-Boysville. 925 N. River, SH: 9:30am-4:30pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Rick Dood, PH: 517-684-2684 or 752-5622.

Feb 1 MI, Livonia. X-Trava Con Comic Book, Non-Sports Card & Toy Show, K of C Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

MISSOURI

Jan 23-25 MO, St. Joseph. 5th Annual MO-ARK Comic Book & Sports Card Show, Easthills Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 50, F: $100. for 1, $180. for 2, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Jan 30-Feb 1 MO, Kansas City. 4th Annual MO-ARK Comic Book & Sports Card Show, Independence Center Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, F: $100., A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Feb 6-8 MO, Springfield. 3rd Annual Winter Show, Battlefield Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-9pm, T: 50, F: $100., A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804 PH: 417-781-4422.

NEW HAMPSHIRE

Feb 1 NH, Portsmouth. Seacoast Comic Book & Sports Card Show, Yokens Restaurant Convention Ctr. Rt. 1, SH: 9am-3pm, T: 80, F: $50., A: $2., kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Jan 18 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $35. for 1, $65. for 2, A: $1., under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Jan 23-25 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $185. for 1, $350. for 2, $490. for 3, A: free. Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Jan 24 NJ, Union. Collectable Comic Book, Toys, Doll & Action Figure Show, Boys & Girls Club. 1050 Jeanette Ave., SH: 10am-3pm, T: 125. Ken Laurence, PH: 201-261-4982, Steve Savino, PH: 201-261-8803 or FAX: 201-385-9291.

Jan 25 NJ, Hazlet. Antique & Collectible Comic Book, Toy, Lineups & Action Figure Show, Ramada Inn. 2870 Hwy. 35 (Pky. Exit 117 to Hwy. 35 S. 2 mi.), SH: 9:30am-3:30pm, T: 45. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Jan 25 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 9:30am-3:30pm, T: 50-8', F: $35. for 1, $65. for 2, A: $1., under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

Feb 1 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $35. for 1, $65. for 2, A: $1., under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Feb 1 NJ, Hazlet. Comic Book, Sports Card & Collectibles Show, Ramada Inn. 2870 Hwy. 35 Pky. Exit 117 to Rt. 35 S. 2 mi., SH: 9:30am-3:30pm, T: 40-8', F: $50., A: $2. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Feb 7-8 NJ, S. Plainfield. World of Comics & Cards Conventions, Middlesex Mall. Hadley & Stelton Rds., SH: Sat. 10am-9:30pm, Sun. 11am-5pm, T: 85-8', F: Sat. $100., Sun. $65. for 1 day, $150. for 2 days, A: free. Anthony Grimando, PO Box 23, Dunellen, NJ 08812. PH/FAX: 732-968-3886.

Feb 8 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl. (1 blk. W. of Midland Ave. off Market St.), SH: 9:30am-3:30pm, T: 50-6', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 201-796-9717 day of show.

NEW YORK

Jan 17 NY, Sayville-LI. Comic Book, Non-Sports & Action Figure Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PO Box 1354, Massapequa, NY 11758. PH: 516-289-7398.

Jan 17-18 NY, Yonkers. Comic Book & Toys Show, The Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $125., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8300.

Jan 23 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 24 NY, Massapequa. Comic Book, Non-Sports & Action Figures Show, Elks Lodge. 2162 Veterans Blvd., SH: 9am-3pm, T: 45, A: $2. Paul DeCarlo, PO Box 1354, Massapequa, NY 11758. PH: 516-289-7398.

Jan 25 NY, Brooklyn. Sun. Comic Book, Non-Sports Card, Toy, Action Figure & Collectibles Show, Temple Hillel. Ralph Ave. at Ave. L, SH: 10am-5pm, T: 50-8', F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 1 NY, Syracuse. Collectorfest, State Fairgrounds. State Fair Blvd., Rt. 690, Exit 7, enter Gate 2, SH: 10am-4pm, T: 150, A: $3. Central NY Promos., Lyn Lake, 35 Hubbard St., Apt. 1, Cortland, NY 13045. PH: 607-753-8580.

Feb 1 NY, Massapequa-LI. Wizards Extravaganza, Elks Lodge. Veterans Blvd., behind Massapequa Railroad Station, SH: 10am-4pm, T: 60, A: $2. Wizard Collectibles, Valerie Becker, PH: 516-731-2509.

Feb 7 NY, Sayville-LI. Comic Book, Non-Sports & Action Figure Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PO Box 1354, Massapequa, NY 11758. PH: 516-289-7398.

Feb 8 NY, Brooklyn. Sun. Comic Book, Non-Sports Card, Toy, Action Figure & Collectibles Show, Temple Hillel. Ralph Ave. at Ave. L, SH: 10am-5pm, T: 50-8', F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 8 NY, Ozone Park-Queens. Comic Book, Sports Card & Memorabilia Show, Jewish Center. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36-8', F: $37.50 for 1, $65. for 2, A: $1. Joseph Caruana, 114-32 150th Ave., S. Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.

Feb 13 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 14 NY, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School. 884 Targee St., Clove-Richmond Rd., Exit 278, SH: 10am-4pm, T: 40-9', F: $50., A: free. Joe Dezio, 884 Targee St., Staten Island, NY 10804. PH: 718-351-8056.

Feb 14 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Apostle Church. 9th Ave. btw. 59th & 60th St., SH: Sat. 10am-6pm, A: $5. PH: 718-275-1567.

NORTH CAROLINA

Jan 17-18 NC, Raleigh. Comic Book & Sports Card Show, State Fairgrounds. 1025 Blueridge Rd., SH: Sat. 9am-5pm, Sun. 10am-4:30pm, T: 285, F: sold out. Carolina Hobby Expo, PH: 704-786-8373 after 4pm.

Jan 30-31 NC, Clemmons. Toy Show, Ramada Inn. SH: Fri. 4pm-9pm, Sat. 9am-4pm, T: 130, A: $3., $1. ages 6-12. Southeastern Collectible Expo, 1819 Peeler Rd., Vale, NC 28168. PH: 704-276-1670.

OHIO

Jan 18 OH, Cleveland-Richfield. Cleveland Comic Book & Nostalgiafest, Holiday Inn. OH Route 21 (4742 Brecksville Rd.), just S. of OH Tpke., Exit 11, SH: 11am-5pm, T: 60-6', F: $50., A: $2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8596.

Jan 25 OH, Columbus. Comic Book & Non-Sports Card Show, Holiday Inn (East). I-70 & Hamilton Rd. Exit 107, SH: 10am-4pm, F: $60. for

(Continues on Page 69)

SUPER TRADERS

Super Trader ads are available for $110.00 each. Super Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 5" x 5" size. Super Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Super Trader ads.

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5 VG- 1/2" SP.SPL.OR F! ~~$55~~ $39
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8 VF- NICE COPY! ~~$119~~ $89
9 VG CHEAP FILL ~~$48~~ $24
10 VF++ CHERRY! ~~$149~~ $115
11 VF- BEST I'VE HAD! $115
12 VF+ $69 13 F/VF $33
14 VF/NM SHARP! ~~$109~~ $77
14 VF- $49 16 VF+ $98
18 - 19 VF+ COOL! ~~$75~~ $55
21-22 VF+ WOOD ART ~~$55~~ $39
23-24-25 VFSHARP! ~~$35~~ $24
27 VF/NM $32 30 VF $20
31, 40 VF/NM ~~$30~~ $22
55-56 VF/NM NOW $15

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101 VF/NM KIRBY! ~~$69~~ $44
102 NM- KIRBY! ~~$39~~ $24
109 NM- KIRBY! ~~$69~~ $48
110-113 NM- STERANKO $39
111 VF STERANKO $29 112 VF $20
115-116 NM- $16 117 F/VF $19

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2 F+ SHARP! ~~$129~~ $77
2 VG VIVID $59 VG- $39
3 NM-BUT SM TR FC ~~$299~~ $169
4 F $59 NICE! VG $39 G $20
7 VF SOO NICE! ~~$219~~ $165
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5 F+ $44 WOOD! 8 8 VF $59
10 VF- VIVID FC! ~~$99~~ $55
11 F+++$25 12-13-14 VF $39
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INCREDIBLE HULK 2 7/62 VG/F WELL KEPT-1 OWNER! $339
4 F/VF SHARP! ~~$689~~ $595
102 F+$39 103 F/VF$22 104 F/VF $18
106-108 VF+ $29 109 VF $19

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1 VF/NM SHARP! ~~$295~~ $209
1 F/VF NEAR VF! ~~$195~~ $119
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6-10 VF$18 11-12F+ $7 13-14VF$14

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2 G/VG SP.ROLL, GD COL $219
3 VG- SM TRS FC OR F;VIVID $188
4 FN NICE SHAPE! ~~$499~~ $335
4 G/VG SOLID/CLN ~~$209~~ $139
6 VG- SM TAPE TLC~~$169~~ $125
7 VG+ PRETTY! ~~$169~~ $125
8 VG+ SUBC/ CREASE $95
8 F+++, APP F/VF ~~$269~~ $199
9 F EXC.COLOR! ~~$249~~ $169
10 F/VF SHARP! ~~$379~~ $295
10 VG/F $119 VG- $79 G+$59
11 F $89 12 VG/F $79 VG $65
13 F++ VIVID FC ~~$169~~ $149
14 F++ NRLY F/VF ~~$469~~ $409
14 SOLID VG CLN! $319 $279
15 F/VF WHT PGS ~~$239~~ $188
15VG+ CRSE $89 VG- SP.ROLL$65
16 F/VF WHT PGS ~~$188~~ $149
17 VG- SPINE WR ~~$89~~ $69
18 F+++, APP F/VF ~~$119~~ $89
19 F/VF WHT/NICE $125 F $69
20 VG+ TAPE REPAIR OR F $59
21 F/VF GD SP & C'S ~~$149~~ $115
22 F+ NICE! $69 VG/F $49
23 F+++ NR F/VF $85 VG+ $55
24 F+++ $59 F $44 VG $29
25 F/VF SHARP! $89 F NICE $59
26 F+++ GOBLIN! ~~$109~~ $79
27 VG APP VF:TAPE DAM! $39
28 F+++$89 F $69 G/VG $29
29 VF SOFT C'S OR NM ~~$135~~ $109
32 F/VF STRONG COPY! $79
33 F+++ CHIP TRC OR VF+ $59
35 VF SHARP C'S,GLOSSY $105
36 VF- OFF/WHT,BUT SHARP $85
37 VF- 2 SOFT C'S OR VF+ $85
38 F/VF A STEAL- NR VF! $75
39 F/VF SHARP-LT C WR $89
40 VF- SP.NICKS OR VF! $145
40 F/VF PRETTY, SOFT C'S $109
41 VF+/NM- SHARP! ~~$135~~ $115
45, 47 VF XTRA NICE! $44
50 F+++ APP.VF W/TINY TP $109
50 VG+ $55 51 F/VF $79
52,55,58 VF WHITE PGS $44
65-66-67 VF/NM ~~$42~~ $33
70-71,74 VF/NM ~~$42~~ $33
98 VF+ WHITE BORDER $55
100 VF/VF+ $109 101 NM- $109
121 VF TINY ITEMS OR NM! $79
122 VF/NM SHARP COPY! $115

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3 F++ APP. F/VF ~~$669~~ $559
3 VG CLN/NICE ~~$379~~ $295
4 G/VG VIVID! CLN ~~$289~~ $239
5 G/VG TP,STAINS ~~$295~~ $239
6 VG $244 VG- ~~$229~~ $179
7 VG SM DEFECTS ~~$149~~ $105
8 VG+ $135 9 G/VG $105
10 F/VF CHIPS,NICE ~~$449~~ $345
10 F+ CHIPS,VIVID ~~$239~~ $165
11F+ CHIPS,SHARP ~~$195~~ $129
12 VG/F AM.REST.SHARP! $244
13 F LT STAIN FC OR A VF! $98
14-15-16 ALL F/VF ~~$169~~ $125
18, 19 F++, NICE ~~$109~~ $79
20 I:MOLE. M F+ ~~$109~~ $79
25 G/VG HULK! ~~$79~~ $59
27 F+ DR.STRANGE ~~$69~~ $44
30 F++ GD C'S,WHT PGS $49
35 F++ $42 38 F/VF $49
52 (F/VF) 53 (F) SET $55
60 VF $35 61 F/VF $24
66 VF BOLD! ~~$79~~ $55
100 VF/NM ~~$75~~ $59

JOURNEY INTO MYS/THOR
54 G/VG WILLIAMSON $26
67, 72 VG/VG+ ~~$39~~ $30
84 VG CLN, LT WR ~~$209~~ $144
99VF+ OFF/W OR VF/NM $88
100 NM- BUY IT!! ~~$149~~ $125
101 VF/NM WHT! ~~$100~~ $85
103 NM- BUY IT!! ~~$109~~ $95
104 NM DITTO! ~~$119~~ $100
105 VF+ SHARP!! ~~$80~~ $72
109 VF LT WR BUT NICE $79
112 F WR.FC,WHT/C,LT.CR. $59
113 F++ $29 114 F/VF $34
117-118 VF- SM.DEF.OR VF! $44
120VF $48 125VF+ $55
126 VF+ WHT C/P ~~$95~~ $69
127, 128, 129, 130 VF- $24
132, 133, 136, 138 VF- $24
138 VF $29 142 VF+ $24
152 VF $19 158 VF+ $44
165 VF $33 166 F/VF $19
168VF+ $22 ANN 2VF- $28

STRANGE TALES
107 F+++ NR F/VF,VIVID $89
114 F $79 115 F/F+ $129
(114-15 APP VF-)(F B/C STN C.)
116F+ $33 130F+ BEATLES $24
159 VF/NM $26 VF+ $19
161, 163, 168 VF/NM $22
TOS 8 G+ KIRBY MONST. $39
TTA 11 F/G $20 18 VG $39

ED'S THE BEST- DEALS BEAT THE REST- GIVE US A TEST (& BUY A BOOK, YES?!!) ☺

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TOMORROW'S TREASURES AD #355

GOLDEN AGE [516] 543 - 5737 FAX | [516] 543 - 5737 Phone | E-MAIL rmuchin@unix.asb.com | SILVER AGE

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BOY COMMANDOS	24	VG+	$75	LITTLE LULU	2	VG/VG+	$75
christmas parade	2	G+	$60	LOIS LANE	13	VG	$39
DANGER TRAIL	5	VG	$125	LOONEY TUNES	20	VF/NM	$300
DETECTIVE	73	VG+/FN	$325	MARVEL MYSTERY	31	VF	$850
DETECTIVE COMICS	266	VG	$45	MORE FUN	70	G+[R]	$335
EIGHTY PAGE GIANT	1	G/G+	$50	OUR GANG	14	G+	$39
FLASH	30	G	$100	SECRET SIX	1	VF/NM	$40
FLASH	106	FR+	$55	SENSATION COMICS	66	FN/FN+	$135
FLASH	137	NM/M	$400	SHADOW COMICS	4[6]	FN[SR]	$145
FOUR COLOR COMICS	46	VG	$80	SHOWCASE	19	G+	$175
FOUR COLOR COMICS	216	VF	$50	SHOWCASE	60	FN	$90
FOUR COLOR COMICS	758	VF	$45	SHOWCASE	64	FN	$50
FUNNIES	46	FR+/G	$39	SPECTRE	1	VF/NM	$90
GREEN LANTERN[1941	19	G+[SR]	$250	STRANGE TERRORS	7	VG+	$150
GREEN LANTERN[1941	30	FR	$39	SUB-MARINER	13	VG[R]	$250
GREEN LANTERN[1951	68	VF/NM	$39	TARZAN JUNGLE ANNUAL	4	FN+	$40

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*CHEAP!CHEAP!CHEAP!

SILVER AGE

Amazing Spiderman#17FA$10.; #68FN$9.; Avengers#51VF$8.; Captain America#113FN$12.; F.F.#33GD$5.; #38VG$10.; J.I.M.#121VG$7.; Ann.1GD$9.; Marvel Tales#3VG$5.; Sgt.Fury#15VG$6.; #16VG$6.; #17VG$6.; #19FN$10.; #20FN$10.; #21VG$4.; #22FN$7.; #71NM$6.; Silver Surfer#11FN$8.; Strange Tales#103GD$14.; #154NM$14.; X-men#31VG$6.; #57FN$9.; #61FN$9.

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Amazing Spiderman#298NM$19.;AvengersAnn.10NM$10.;Captain AmericaAnn.8NM$10.; Hulk#340NM$12.; S.E.X-men#1NM$8.; What If(1st)#1NM$8.; Wolverine(mini)#1NM$16.; (series)#10NM$14.; X-factor#24NM$6.; X-men#201NM$10.; #210-211NM$8.; #212-213NM$14.; #245NM$10.; #248NM$10.; #266NM$16.

.....The End.

STRICT GRADING | **Kelly's Comics** | REFERENCES

Amer. Best#18 Mile High, Bulletman #3 Overstreet Copy, Hit#5, and other gems.

GOLDEN AGE

America's Best#18	NM+	MILE HIGH COPY! Classic Schomburg Bondage, torture, hero cvr.	$1,400.
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National # 12	G/VG	Tanks coming out of Nazi mouth Lou Fine cvr.	$175.

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LOVE CONFESSIONS	#10	VG+	$25.00	Ward art
LOVE JOURNAL	#10(#1)	VG+	$35.00	Great cover!
LOVE LETTERS	#32	VG-	$4.50	
POPULAR TEEN-AGERS	#5	VG-	$35.00	L.B. Cole cover
POPULAR TEEN-AGERS	#18	VG	$18.00	L.B. Cole cover
SECRET HEARTS	#66	VG	$10.00	
SECRET ROMANCES	#7	FINE-	$12.00	
TOP LOVE STORIES	#13	VG	$24.00	L.B. Cole cover
WESTERN LOVE TRAILS	#9	VG/F	$21.00	Last issue
WOMEN IN LOVE	#1	VG+	$55.00	
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YOUNG LOVE (1963)	#39(#1)	VG/F	$12.00	
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ALL TRUE DETECTIVE CASES	#4	GOOD+	$20.00	Kamen art
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CRIME & JUSTICE	#21	VF/NM	$30.00	
CRIME EXPOSED (1948)	#1	VG+	$50.00	
CRIME MUST PAY THE PENALTY	#10	VG+	$12.00	
ELLERY QUEEN (ZIFF-DAVIS)	#1	VG/F	$90.00	
LAW BREAKERS SUSPENSE STORIES	#10	VG+	$50.00	
MR. DISTRICT ATTORNEY	#60	VG/F	$20.00	
SPECIAL AGENT (RAILROAD POLICE)	NN	VF+	$6.00	gvwy. from 40's. not in guide
TOP SECRETS	#9	NM-	$130.00	Powell cover

---

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gutwallow©
the gingerbread man

www.gutwallow.com

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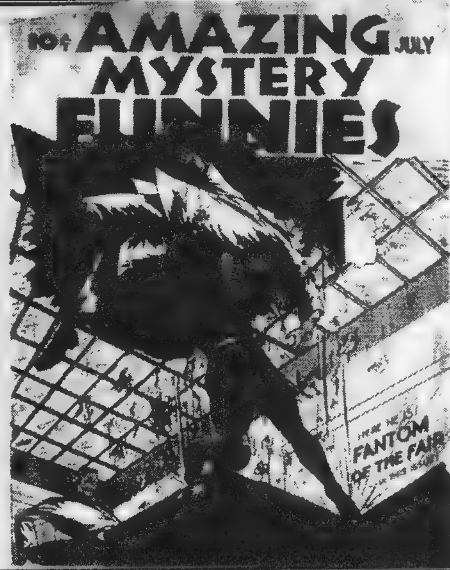

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Chadwick, Paul. Ink and brush drawing of Concrete. Image: 7½"x10". $55.00

Gregory, Roberta. Cover: *Naughty Bits* #5. Image: 9"x13". $100.00

Jones, Jeffery. Oil painting: landscape (1996). Wooden frame by artist. Image: 13½"x20" $2050.00

Kaluta, Michael. Pin-up: published in *Sandman* #50. Watercolored by Kaluta. Professionally framed in black metal. Image: 10"x15". $1250.00

Kaluta, Michael. Inked drawing (unpub.). Price includes copyright (work-for-hire job). Image: 8"x10" $625.00

Lee, Jae. Comic page: *Namor* #34, p. 22. Image: 10"x15¼" $100.00

Leonardi, Rick. Unpub. pin-up. Image: 10"x14½" $70.00

Seth. Color magazine illustration. Image: 8½"x10½" $50.00

Stout, William. Ink drawing of sabretooth. Image: 5½"x7" $100.00

Vess, Charles. Watercolored comic page: *Books of Magic* #3 (lim. ser.), page 2. Image: 10½"x17" $300.00

Signed Portfolios

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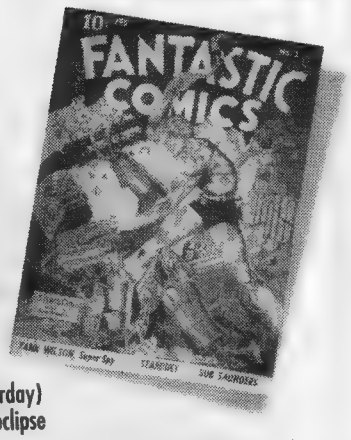

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(From Page 69)

1, $50. ea. for 2 or more. Jubilee Ent., 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jan 31 OH, Toledo. Comic Book, Toys & Non-Sports Card Show, Holiday Inn. 2340 Reynolds Rd., SH: 10am-4pm, T: 50-8', F: $40. in advance, $45. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Feb 1 OH, Akron-Canton. Comic Con, Holiday Inn-South. I-77 at South 120 (Arlington Rd.), SH: 10am-4pm, T: 30-6', F: $75. until Jan 1, $85. thereafter, A: $3.50, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Feb 7 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel. 7701 Reynolds Rd. (Rt. 2 & 306 Exit), SH: 10am-4pm, T: 25-8', F: $25. for 1, $20. ea. add'l., A: $1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave. Ste. 133, Mentor, OH 44060. PH: 440-255-2606.

Feb 8 OH, Cincinnati. Comic Book & Non-Sports Card Show, Holiday Inn (North). 2235 Sharon Rd., I-75 Exit 15, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Feb 14-15 OH, Middleburg Hts. Comic Book & Sports Card Show, Tri-City Senior Ctr. 16699 E. Bagley Rd., SH: 10am-5pm, T: 55-6', F: $55. for 1, $45. ea. add'l., A: $1.50, 10 & under free. L&K Promotions, Kris Herman, PH: 330-677-9675.

Feb 14 OH, Lakewood. Comic Book & Sports Card Show, Masonic Temple. 15300 Detroit Ave., corners of Detroit & Andrews), SH: 10am-4pm, T: 25-8', F: $25. for 1, $20. ea. add'l., A: $1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave. Ste. 133, Mentor, OH 44060. PH: 440-255-2606.

OREGON

Feb 14-15 OR, Portland. Comic Book & Sports Card Show, Jantzen Beach Mall. Jantzen Beach Exit off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 60, F: $40.-$95., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

PENNSYLVANIA

Jan 24 PA, Langhorne. Comic Book, Toys & Sports Card Show, Sheraton Bucks County. Oxford Rd., across from Sesame Place, SH: 9am-3pm, T: 56-6', F: $40. for 1, $75. for 2, A: free. Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577 or Eric Poppel, PH: 215-579-0731.

Feb 14 PA, Langhorne. Comic Book, Toys & Sports Card Show, Sheraton Bucks County. Oxford Rd., across from Sesame Place, SH: 9am-3pm, T: 56-6', F: $40. for 1, $75. for 2, A: free. Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577 or Eric Poppel, PH: 215-579-0731.

TENNESSEE

Jan 16-18 TN, Tullahoma. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Northgate Mall. SH: mall hrs., T: 25, F: $85. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 939-2006.

Jan 23-25 TN, Nashville. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Cool Springs Galleria. SH: mall hrs., T: 25, F: $140. for 1st, $125. for 2nd, $110. ea. add'l. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

Jan 30-Feb 1 TN, Clarksville. Comic Books Sports Cards, NASCAR, Coins, Toys & Stamps Show, Gov. Square Mall. SH: mall hrs., T: 50, F: $110. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

Feb 7-8 TN, Morristown. Comic Book, Sports Card, Racing & Toy Show, College Square Mall. 2550 E. Morris Blvd., SH: Sat. 9am-9pm, Sun. 11am-6pm, T: 45-8', F: $75., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386 or 581-3041.

Feb 7-8 TN, Murfreesboro. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Stones River Mall. SH: mall hrs., T: 55, F: $100. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 939-2006.

Feb 14 TN, Murfreesboro. Comic Book, Sports Card & Toy Show, Ramada Limited. I-24, Exit 81-B, SH: 8am-4:30pm, T: 45-6', F: $25., A: free. John McGill, 1315 W. Northfield, Murfreesboro, TN 37129. PH: 615-893-1140.

TEXAS

Jan 25 TX, El Paso. Comic Book & Toy Show, Quality Inn. I-10 at Geronimo, SH: 9am-5pm, T: 34-8'. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757 or 532-2040.

Feb 8 TX, El Paso. Comic Book & Toy Show, Quality Inn. I-10 at Geronimo, SH: 9am-5pm, T: 34-8'. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757 or 532-2040.

Feb 13-15 TX, College Station. WarCon 98, A&M University. F: $40., A: $10. full con pass, $7. day pass. MSC Nova, Box J-1, College Station, TX 77844. PH: 409-845-1515.

WASHINGTON

Jan 17-18 WA, Spokane. Comic Book & Sports Card Super Show, Franklin Park Mall. 5628 N. Divison, SH: Sat. 10am-8pm, Sun. 11am-6pm, T: 40, F: $35.-$75., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Jan 31-Feb 1 WA, Kirkland. Comic Book & Sports Card Super Show, Totem Lake Mall. Exit 20B E. off I-405, SH: Sat. 10am-6pm, Sun. 11am-6pm, T: 60, F: $40.-$85., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Feb 6-8 WA, Puyallup. Comic Book & Sports Card Super Show, South Hill Mall. 3500 S. Meridian, SH: Fri. & Sat. 10am-9pm, Sun. 10am-6pm, T: 65, F: $40.-$105., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

WEST VIRGINIA

Jan 16-18 WV, Morgantown. Celebrity Comic Book, Sports Card & Racing Collectibles Show, Mall. Exit 152 off I-79, SH: mall hrs., T: 50-8', F: $90. for 1, $170. for 2, A: free. Badgley Promotions, PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

WISCONSIN

Jan 18 WI, LaCrosse. Comic Book, Sports Card & Non-Sports, Racing & Memorabilia Show, Heileman Hall. 3rd St., SH: 10am-4pm, T: 20-8', F: $35., A: free. MJ Prods., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Jan 18 WI, Kenosha. Comic Book, Sports Card, Game & Beanie Baby Show, Best Western Hotel. I-94 & Hwy. 50, SH: 9am-4pm, T: 24-8', F: $22., A: $.50. Bill White, PH: 414-843-4147 or 694-8422.

Jan 24 WI, Appleton. Comic Book, Sports Card & Non-Sports, Racing & Memorabilia Show, Valley Fair Mall. Memorial Dr., SH: 10am-5pm, T: 30-8', F: $40., A: free. MJ Prods., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Jan 31 WI, Green Bay. Comic Book, Sports Card & Non-Sports, Racing & Memorabilia Show, Port Plaza Mall. Adams St., SH: 10am-6pm, T: 20-8', F: $50., A: free. MJ Prods., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Feb 8 WI, LaCrosse. Comic Book, Sports Card & Non-Sports, Racing & Memorabilia Show, Heileman Hall. 3rd St., SH: 10am-4pm, T: 20-8', F: $35., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

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THANK GOODNESS for the good things: God, family, friends, Starman, coffee, snow and a young woman I love, Holly Simpson.

STOLEN ON November 24, 1997 Superman #75 signed by Jerry Siegel #431/ out of 1,250 Dynamic Forces creator series. If you have any information please call 413-525-8823.

TV SERIES "Lois and Clark" implied that Clark was globe-hopper before he became Superman. How about a telling of these adventures? 17931 New Gambier Rd., Mt. Vernon, OH 43050.

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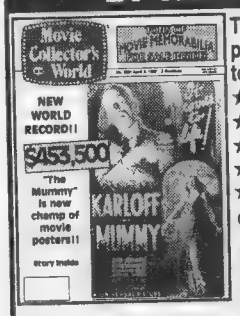

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4011 ARTISTS WANTED

IMMEDIATE WORK available for writers, pencilers, and inkers. Send non refundable samples and a self addressed stamped envelope today to: Angel Comics Entertainment, Inc., PO Box 27165, El Jobean, FL 33927. Now also reviewing creator-owned projects!

VAMPEROTICA TALENT search. We are seeking writers, pencilers and inkers. Send samples along with an SASE to: Brainstorm Comics, PO Box 2521, Fayetteville, NC 28302-2521.

PENCILLERS, WRITERS, inkers and colorists needed for producing work for the Next Giant in the Industry! Send non-returnable samples to: RECO Comics, Box 22401, Cleveland, OH 44122.

4015 DISTRIBUTORS

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FREE REVIEWS on the worldwide web of many small press titles. "Look What You've Been Missing!" by Rod Brown at Rockem Sockem's. www.rockem.com

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VAMPIRE ACTION!!! Free!!! Send $2 p/h for the "Arlington Hammer" special & cards. Free Midnite poster w/order. Oneshot, Box 474, Stafford, CT 06076. http://www.javanet.com/~oneshot/oneshot.htm

JET BLOCK #1. Martial Arts comic for sale through Monolith Comics. Send $3.25 each postpaid to: PO Box 425, Tranquility, NJ 07879. For information 908-852-6741.

RALF KONIG'S "Maybe...Maybe Not"- finally in English! 128pg. for $14.95 postpaid. Ignite! Entertainment, PO Box 2273, Grand Central Station, New York, NY 10163.

FREE CATALOG! Independent comics are our specialty! Contact: Independent Comics, 611 NW 34th Drive, Gainesville, FL 32607-2429. 352-373-6336. E-mail jmason@gator.net Web: http://www.indyworld.com/ic

SCUBA DIVING, a treasure hunt and unexpeted death! All can be found in Diver's Inc. Prints $5. Clint Brady, P.O. Box 169, Issaguah, WA 98027.

UNHOLY RELIGIONS awake. The dark ones rule again! Curious?? Read the Confrontation. Books one and two. $3 each. Sacred Origin Comix, PO Box 3531, San Dimas, CA 91773-3531.

BUY MY comic, Holey Crullers, and also check out Nasti Monster Hunter, Eternal Romance, Lunar Donut, Another Day, Innocent Bystander and The Trespassers. Face Front! Troy Hickman, 3200-A S 9th St., LaFayette, IN 47905. 765-474-5517.

X-FILES AND Indiana Jones fans will love the Secret Killers from Bronze Man comics. Retailers and readers order in previews. #2 on sale now! www.bronzeman.com

THANK GOODNESS for the good things: Family, friends, gorillas, giant robots and Funny Books #3 only $2. Robert Loy, 4808 Bridle Path, Charleston, SC 29420.

CAPT. HAMMER #2! New issue with color cover! Only $1. Small Press rules! Tim Corrigan, POB 25, Houghton, NY 14744. Don't forget SPCE! Only $1.

THE CONCLUSION of the Merlinstone Caper. Thief #3. Send $1 plus 55¢ postage to: Rene Blansette, 1809 Algonquin Pkwy. #2, Louisville, KY 40210.

'93 MADUREIRA pin-up in "Urban Decay Ashcan #0": $15 ea. Nightmares and Notions, 5904 Foothill Blvd., Oakland, CA 94605. MC/VISA: 800-662-0957.

LOST STORIES #1-3, $12 priority shipped within US. Visit www:comix4sale.com James Bella, 5 Lake Dr., New Hyde Park, NY 11040.

GOTHIK APA! Accepting members! Fan fiction and comics! Reviewing modern comics, music movies! Issue ten, $5 ppd. Rick Sullivan, 209 E. High, Orrville, OH 44667-1613.

4051 SMALL PRESS WANTED

ANY SMALL Press comics from the 80's thru the 90's. Send list. Sherman Burnett, 210 Wayne St., Monticello, KY 42633. Will buy or trade.

4100 ARCHIE, FOR SALE

ARCHIE ANDREWS, where are you. Digests, 40 to 45, 54 to 77, $1.50 each, postage $2. Eagle Collectibles, 3338 Appel Rd., Bethel Park, PA 15102. 412-831-3989.

4101 ARCHIE, WANTED

BETTY AND Veronica Digest Number One wanted. I'll pay good price. Send info. to: Defina, PO Box 172541, Hialeah, FL 33017-2541. Any help appreciated!

4110 BLACK & WHITE, FOR SALE

FREE CATALOG! Independent comics are our specialty! Phenomenal selection! Contact: Independent Comics, 611 NW 34th Dr., Gainesville, FL 32607-2429. 352-373-6336. E-Mail: jmason@gator.net. Web: http://www.indyworld.com/ic

STARCHILD #1 $20, Grendel #2 (fine) $40, Nucleus #1-Cerebus (F+) $45, Bone Flip Book (signed) $20, Cerebus Bi-weekly #17, #20 $12 each. Chuck 703-243-0720.

4111 BLACK & WHITE, WANTED

CEREBUS #1, Teenage Mutant Ninja Turtles #1 (1st), Zap Comics #0 and #1 (Plymell Editions), Flash Gordon #5, Stuntman #3, Albedo #0 (yellow). Chuck 703-243-0720.

4120 CLASSIC, FOR SALE

SPECTACULAR CLASSICS list free. Over 5,000 Classics listed from $1 up, hundreds $5 or less. All originals listed. Over 99% of all editions. Classic Comics Library, P.O. Box 784, Libertyville, IL 60048-0784.

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CLASSICS ILLUSTRATED: Originals, reprints, juniors, puzzles, records, accurate grading, competitive prices. Send $1 for catalog. Bill Novick, 1708 Forest Hill Ave., South Milwaukee, WI 53172.

CLASSIC COMICS #31, original, FN 58, $50. Kurt Stichler, 29150 Lancaster #136, Livonia, MI 48154. 313-762-7527. kds714@aol.com

4122 COMIC COLLECTIONS FOR SALE

MOSTLY S.A. Marvels, Heavy Keys, Overstreet $95,000. F.F. 48 36x, A.F. 15 3x, Hulk 181 10x, Key X-Men + Surfers, other keys too. Sell $35,000. 914-362-0867.

COLLECTION FOR sale: Over 11,000 comics plus cards, posters, and books. Comics from late 60's to today, DC, Marvel, Independents. Jon Garceau, 1806 8 Ave. North, Grand Forks, ND 58203.

1ST ISSUES interest you? We may have what you need. Send for free pricelist and bargains galore. For Your Collection, 4543 Grand Haven Rd. Ste. B Box 126, Muskegon, MI 49441.

4,000 COMICS- $12,000 Wizard for $3,000 90% Marvel, NRMT/MT bagged and borded, alpha numeric. Great X-Men, Spiderman, and Spawn. Call Lance at 201-865-2998.

LARGE SETS of Marvel D.C. Ind., almost all titles from 60s to 90s at 60-75% off. 516-727-5249, for mail list 11am to 11pm. Serious.

BELOW GUIDE! Marvel's, DC's, must sell my collection. Over 3,000 late 80's, 90's comics. E-mail: randomnc@aol.com

OVER 7,000 books, DC and Marvel, late 70's to current. Great inventory. Best offer. 203-869-2733.

JON SABLE complete set Vol. #1 1-56, Vol. #2 1-27, Shaman's Tears Maggie the Cat, $75 ppd. Terry Allen, 508 Bellwood, Modesto, CA 95356. 209-578-6765, 8am-10pm Pacific.

25,000 COMICS for $3,000. Lot includes 1,000's of non-sport singles, sets, boxes. 90% NM. Must sell local. Tom Kalb 602-962-5751, 11-7pm M-Sat.

AMAZING SPIDER-MAN 3-3-87 with many doubles and triples under #100, $3,500 or $4,200 for other Silver included. Call for list. 703-799-2488, after 10:30pm, Eastern.

LIK'A SORE Butt? Be Kickin' yourself till Sunday if you don't check this out! Long SASE for list. Clare Kierstead, 107 Mac Burnie Rd., Caribou, ME 04736.

BIG DISCOUNTS for Key, rare, obscure comics. See CBG #1257, page 31. B&B #28, JLA #1. Jason Lehto, 14303 NE 81st Street, Vancouver, WA 98682. 360-604-0705.

4123 COMIC COLLECTIONS WANTED

$350,000 SEARCH for quality comic book collections!! Buying most everything from 1933-1972. Serious buyer. Rick Semowich, 56 John Smith Road, Binghamton, NY 13901. 607-648-4025.

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4128 DARK HORSE FOR SALE/ WANTED

40 PAGE mail order catalog w/100 different publishers and 1/4 million comics! Send $1, refundable w/first order. High Quality Comics, 1106 2nd St. #110, Encinitas, CA 92024. 800-682-3936.

4130 DC, FOR SALE

SUPERMAN #199 VG+, Spectre #1 Fine $20, Star Spangled #138 VG+ $15, #139, #140, #141 Fine $15 each, #142 VG+ $10. 304-845-0238.

FLASH #122 VG+ $50, World's Finest #78 VG $40, #134 G $20, #140 G+ $15, Batman #148 G $20. Superboy #88 $15. Jeff Grossfield 813-962-6925.

AVENGERS #5 (FN) $90, #6 (VG-FN) $40, #7 (VG-FN) $45, #8 (FN) $50, #13 (FN+) $70, JIM #92, 96 (FN) $45. Rick Waugh 310-373-3831.

DETECTIVE COMICS #87 in Good condition, piece off the cover, (I have it), make offer. Many other comics too! D&D Comics, PO Box 181, Saugerties, NY 12477.

SUPER HERO titles, War, Western, Humor. Also Marvel, Dell/GK, Archie, Disney, Romance, 20-50% off Guide. Send wants and 55¢ LSASE. Kell, 814 Clark, Canton, MO 63435-1222. dkell@culver.edu

SHOWCASE #15 Fair $50, Showcase #30 VG- $75, Showcase #34 VG $175, Showcase #36 VG $100. 360-895-0363.

WONDER WOMAN #0, 63-65, 72, 74-80, 82, 85-89, 91-104, Special #1, Annual #4, $65. Legionnaires #0-20 $35. Kazar #1-10, Annual #1 $25. Supreme #41, 41A-51, $45. Sets only! Brad 603-740-9788.

BATMAN, EIGHTY page Giant #5 (1964), Good, classic Batman, $15. Thanks. Jay Mampel, 336 E. 326th St., Willowick, OH 44095. 440-585-1889.

DC COMICS for sale below Guide all types including superhero, war, western, mystery, funny animals, etc. tokengreg@aol.com

WIN $100, comics, monthly drawing. Send want list to enter. Free catalog, $10 coupon. Save 30%-90%. 844 Tittabawassee, Saginaw, MI 48604. 517-752-7578. backissue@enc-1.com http://www.users.enc-1.com/backissu/index.htm

DC'S ENGLISH "Superheroes Monthly", seven mint comics, includes Superman II movie, terrific covers, circa. 1981, lot, $40 ppd. John Fawcett, Box 1156, Waldoboro, ME 04572.

JONAH HEX! Weird Western Tales, other Hex appearances. Big list, strict grading. Send 2 32¢ stamps to: Bill Nereson, 8064 James Ave. N, Brooklyn Park, MN 55444.

BATMAN 186 VF $25, 187 VF $36, 188 VF+ $18, 188, 194 VF $15 ea., add $4. Barry Eller, 309 S. Rowan, Spencer, NC 28159.

DC'S FOR trade: Batman, Adv., Action, JO, LL, JLA, SDPG, GL and others. My list for yours. George Andreadis, 9120 Whistling Swan Rd., Chesterfield, VA 23838.

RARE SUPERMAN: 3-D Adventures (1953) with glasses VG+, $250, #4 G-white pages, 25% back cover missing, cover spine split, $300. Bruce Meservey, 21 Clement, Worcester, MA 01603.

JLA (1960)! Complete set: B&B #28, JLA 1-10. Average G/VG. Well below guide at $949. Jerry Scott, 113 Sarazen Ct., Blythewood, SC 29016. 803-333-9241.

FREE LIST of DC comics. All books priced 20¢ to $1. All way below Guide. Send to: John Faist, 3531 W. US 6, Helena, OH 43435.

D.C. SPECIAL #1 (VG), #11 (Fine), Super D.C. Giant S-15, S-20, S-22 (all Fine), all 5 books $18 postpaid. Larry 415-681-9629.

LEGION OF Superheroes Flight ring. (DC, 1997). Gold plated. Nice!! Sizes 6-13 available. $60 postpaid. Atlas Comics, POB 25095, Overland Park, KS 66225. 913-345-1069.

FLASH (NEW Series) #'s 1 thru 4 for sale. Good condition. Dirt cheap. Send #10 SASE to: Darren Pine, 1809 Juniper Circle, Columbia, MO 65201.

DOBIE GILLIS $20, VG, $12. Max Shulman's, Anyone Got a Match? HC, Harper, 1964, FN+, $25 OBO. Brian Evans, 1237 2145 Drive, Eckert, CO 81418.

AZRAEL #'S 1 thru 20 for sale. Good condition, Dirt cheap. Send #10 SASE tl: Darren Pine 1809 Juniper Circle, Columbia, MO 65201.

4131 DC, WANTED

AMAZING WORLD of DC Comics #'s 1, 9 and 15. Shawn Dawson, 3-25 150th St., Whitestone, NY 11357.

DC DIGESTS. Special Blue Ribbon #22, Best of DC 49, 53, 55, 57, 58. Good condition. L. Florio, 157 E. Church, Bergenfield, NJ 07621-1831, 201-501-8012.

RUDOLPH THE Red-Nosed Reindeer Treasury, C-2250 number). Help! Call or write: Danny 702-433-073 Chela Dr., Las Vegas, NV 89120. E-mail owens

"TRANSMETROPOLITAN" #2, write to: Fre 31-0213. Maplecrest Drive, Huntsville, AL 35803 Small, Box 35,

ATLANTIS CHRONICLES #4 F- Blakesburg, IA 52536-0035.

4131 DC, WANTED

SANDMAN: PRELUDES and Nocturnes hardcover wanted. Please contact Dan Spears, 5322 Brook Way Apt. 5, Columbia, MD 21044. 410-740-1277. Will buy or trade.

BATMAN #100-200, Superman #100-200 in VG or better. Send me your lists! John Hollop, 137 Lancaster St., Albany, NY 12210. E-mail: hondo@capital.net

LOOKING FOR Batman #217 in strict NM condition. Willie Costello, 176 Park Ln., Trumbull, CT 06611. 203-268-7361 (H) or 203-333-0443 (W).

HORROR! HORROR! I'm still looking for House of Mystery #254. Send condition, price. Frank Lloyd Jr., POB 270, Richwood, WV 26261. House of Mystery #254.

HELLBLAZER #60 Green Lantern, #48 Sandman Mystery Theatre, #13 and #18 wanted in NM condition. Merle Covell, 308 Picotte St., Yankton, SD 57078. 605-665-7573.

4140 DELL/GOLD KEY/WHITMAN FOR SALE

POPEYE #8 VF-NM; Uncle Scrooge #14, #33 VF-NM; Little Lulu #47, VF-NM. Best offer. Scrooge #33 F. Bob Ranken, 25012 Wiley Canyon Rd., Newhall, CA 91321.

BANANA SPLITS #1 F/F+ $25, #4 (VF-) $18; H.R. Pufnstuf #2 (VF/VF+) $40, #3 (VG/F) $15, #5 (VF/VF+) $40, #6 (F/VF) $30. Chuck 703-243-0720.

STAR TREK Gold Key #1 Fine $125, #2 Fine $75, #3 Fine $50, #4 Fine $50, #5 VG+ $35, #6 Fine $40. 360-895-0363.

GOLDEN PICTURE Story Book ST1 (Huck) and ST2 (Yogi). Scarce Treasury- size books from 1961! Ever seen 'em? Nice condition, $90 each. Sean Conlon 505-474-0554.

4141 DELL/GOLD KEY/WHITMAN WANTED

LIDSVILLE FUN-IN Wacky Races #1's Fine or better, name your price. My Three Sons items. Joel Schore, 32 Bangor St., Staten Island, NY 10314.

SPACE FAMILY Robinson Fine or better 1-9, 11, 13-19, 21-24, Star Trek #1. David Rauchwarter, 266 Juniper Ave., Red Wing, MN 55066. drauchw@pressenter.com www.pressenter.com/~drauchw/

ALWAYS TRADING, sometimes buying. Currently seeking Charlie McCarthy, Henry Aldrich, Phantom Blot. Want my trade list? Send yours. Stine, 7855 Heather Lane, Vacaville, CA 95688.

TOP CAT #10 (Charlton) wanted to complete collection, any condition considered. Kevin Weller, 6488 Colonial Dr, Lockport, NY 14094. 716-433-0763.

TUROK FN to NM 113, 118 to 125. Also March of Comics Turoks 378, 399, 408. Dan Lewonczyk, 29 Markwood, Manchester, CT 06040.

4151 DISNEY, WANTED

CELLULOID WIND-UP toys; original artwork; Donald Duck or Mickey Mouse costumed dolls, lamps, bisque or wood figurines, early 30's-40's Disneyana. 206-283-0532.

4160 EC, FOR SALE

MAD REVIEW. Potrzebie statistical abstract Vol.1 covers MAD 1-23 and Panic 1-12. Please send $15 to: J. Moore, 11432 S. 332, Cerritos, CA 90703.

EC HORROR library of the 1950s in mint condition with D.J., $120 postpaid. Tony Loredo, 2959 Trotters Crest Dr. SW, Snellville, GA 30039.

WITZEND #3 thru #6. All VF $25 each. Wally Wood's 1960's mag., great E.C. style art. Patrick Price, 2614 Lyon, Des Moines, IA 50317. 515-264-0617.

MAD 25-105, except four issues, original owner, refer to Overstreet, best offer. 530-662-5306, call a.m., PST.

4161 EC, WANTED

WEIRD SCIENCE Fantasy Annual 1953, Shock Illustrated #3, Weird Fantasy #21, #9, #7, #14. Ed Lancaster, 3364 Kathy Dr., Pittsburgh, PA 15204.

4170 FAWCETT, FOR SALE

FAWCETT COLLECTORS of America #58 featuring Marc Swayze, Chic Stone, Roy Thomas, Peter Krause, more! $2 to: Paul Hamerlinck, PO Box 24751, Edina, MN 55424-0751.

CAPTAIN MARVEL #49, 50, 51, all about Very Fine, $200 all three. Steve Filosa 561-967-0839.

41[illegible] FAWCETT, WANTED

WHIZ AF[illegible] acceptable, e[illegible] wanted in good or less condition. Coverless Cortez, CO 81[illegible]red! Michael Dice, 309 S. Washington,

WHIZ? MUST have [illegible]564-9018, evenings. Michael Dice, 309 S. [illegible] 564 in Good or less condition! 564-9018, evenings. Cove[illegible] Cortez, CO 81321. 970-

4171 FAWCETT, WANTED

CAPTAIN MARVEL Engine of Doom puzzle, does not have to be complete. Frank Della Vecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

IBIS PINBACK button from the Captain Marvel set of ten pins, also want Shazam items. Frank Della Vecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

4180 FOREIGN, FOR SALE

LATIN AMERICAN comics for sale. Local & foreign titles. Please state main interests. GZ, PO Box 5163, Fort Lauderdale, FL 33310. Fax 954-423-9855. E-Mail: Gabriel.Zeldin@worldnet.att.net

4181 FOREIGN, WANTED

STILL LOOKING! For 3 years. Need Slaine the Horned God Vol. III collection. Help me finish this story. M. Skidmore, 3631 W. Eddy, Chicago, IL 60618. 773-463-9079.

4200 HUMOR/FUNNY ANIMALS, FOR SALE

STEVE PURCELL'S Sam & Max in KARDZ, the anthropomorphic tarot zine. $1 for sample issue and card. Keith O'Brien, Box 71, Mesa, AZ 85211-0071.

4201 HUMOR/FUNNY ANIMALS, WANTED

BIRTHRITE #3 (of 3) needed desperately. Fantagraphics Press, 1990. Two foxes on cover art. Help, help, help! Dan Cherney, 2525 Vermilion Rd., Vermilion, OH 44089.

OH, BLONDIE! I'm looking for your Feature Book 12 comic. Even copies of pages is OK. Dagwood Petterson, 11 Southill Dr., Essex Junction, VT 05452.

4204 IMAGE FOR SALE/ WANTED

WANTED: SUPREME #47, have tons of stuff to trade, can anybody help me? Would also like to link up with anyone to trade stuff! rachnol@usa.net

SPAWN FOR sale: #6 $7, #8 $7, #9 $9, #10 $5, #25 $6.50, all NM, $3 postage. Victor Bracht, 245 Avenue D, Billings, MT 59101.

4210 MARVEL/TIMELY, FOR SALE

MARVEL MASTERWORKS #5 (ASM #11-20) NM/M shrinkwrap. $50 postpaid. Others available. Atlas Comics, PO Box 25095, Overland Park, KS 66225. 913-345-1069.

LOW PRICES on thousands of Marvels, 60's to present. Spider-Man, X-men, Hulk, Fantastic Four, Thor. Free list. Nick, 10387 Friars #109, San Diego, CA 92120.

70'S, 80'S Marvel, DC for sale. Some Silver Age, Independents. Huge selection. Also, Star Wars, Magic cards. Mark 715-824-3359, leave name, number, address.

SILVER AGE See 'Em Before You Buy. Check us out www/comic-collector.com Titles currently on-line include: Amazing Spider-Man, F.F., Thor, Daredevil, and more coming every day! Take the guess work out of collecting. 732-613-1086.

TRADE YOUR Disneys for NM Marvels, DC's, Indys. 50,000 books available. Guide for guide, all conditions, titles needed. Dan Lewonczyk, 29 Markwood, Manchester, CT 06040.

MARVEL X-MEN 1963-1964 issues #1 thru #7, VF-VG+, sold as a lot, price negotiable. 315-253-4197.

AVENGERS #1 F, excellent copy, unrestored, must sell, make offer. Sunny Rissman, 1273 River Dr., Calumet City, IL 60409. 708-868-4806.

SUPERMAN, SPIDER-MAN, Marvel Treasury Edition #28. Get the classic issue at a great price! $25 ppd. Michael Todasco, 117 Founders Pointe, Bloomingdale, IL 60108-1440. 630-894-2357.

SPECTACULAR SPIDER-MAN #1-220, Annuals #1-10 VNM-Mint set, first $425 postpaid gets them. David Friedlander, 305 Gerrie Dr., Pittsburgh, PA 15241. 412-941-4355.

X-MEN! 15 various issues of misc. titles, $15 ppd. Wide assortment! D.J. Toftum, 5601 69th Ave. #312, Brooklyn Park, MN 55429.

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WRIGHTSON, MASTER of Macabre Series II #21, Asparagus Dream, original pencil 8-1/2x11, $300. (W) 202-767-1912, (H) 703-536-0367.

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CARL BARKS, original Carl Barks artwork wanted. Info. to: Andrew Leong, 401 Broadway Suite 1800, New York, NY 10013. 212-343-1881, Fax 212-343-2882.

WANTED: JIM Holdaway Modesty Blaise art. Send Xerox and price. Roger Clark, 247 Kensington Way, Los Gatos, CA 95032. 408-377-1588.

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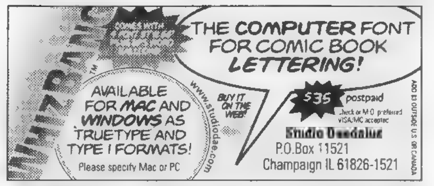

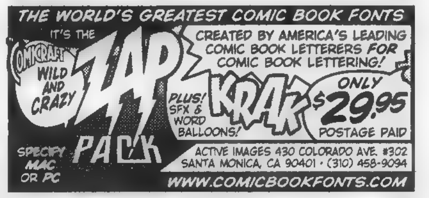

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CBG 1256 (my first printed letter and I recycled it sheesh!) Photocopy of letter pages OK. Trades considered. Mike Gross, 6367 Pitcher, Bealeton, VA 22712.

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NOW AVAILABLE: Babes of Rage Swimsuit video! Send $20 check or money order to: Rage Comics, 9855 Shadow Way #1201, Dallas, TX 75243.

MARVEL COLLECTOR cups 50+ different 1975 and 1977, prefer to sell as package. Call/write for accurate description. 1719 #1 Bay St., Charlotte, NC 28204. 704-331-0920.

PLACE MATS, Bugs Bunny and Friends, Early 40's (?). Set of seven (one for each day of the week), $350 ppd. Sean Conlon 505-474-0554.

COMICS BUYER'S GUIDE

FREE CLASSIFIED WORD ADS

For Comics Buyer's Guide Subscribers!!!

Classifieds are a great place to advertise if you want to buy or sell comics, and now CBG subscribers can place classified word ads for **FREE!**

This offer is limited to CBG subscribers only. You can place one ***FREE CLASSIFIED*** ad in every weekly issue of **COMICS BUYER'S GUIDE** until this offer expires. These ads must be 25 words or less and fall under the available classifications listed below. Free classified ads must be submitted on the original free ad form you will find every week in **COMICS BUYER'S GUIDE.** Send in one ad every week, but send no money, these ads are absolutely ***FREE!***

Classifications Available For Free Ads

4050 Small Press, For Sale
4051 Small Press, Wanted
4100 Archie, For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4204 Image, Wanted/For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant/Voyager, Wanted/For Sale
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted
4400 Original Art, For Sale
4401 Original Art, Wanted
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
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4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties/Toys/Games, For Sale
4701 Novelties/Toys/Games, Wanted
4720 Video Games, For Sale
4721 Video Games, Wanted
4800 Fanzines, For Sale
4801 Fanzines, Wanted
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted

REQUIREMENTS FOR FREE CLASSIFIED ADS

- Free classified offer is available to **COMICS BUYER'S GUIDE** subscribers only.
- One free classified ad per subscriber per week.
- Free classified ads must be submitted on this original form. There will be a new form in each issue. **NO PHOTOCOPIES WILL BE ACCEPTED.**
- Free classified ads must list only specific comics and related items you wish to buy, sell or trade. See the available classifications listed on this page.
- Sorry . . . we cannot accept ads for price list or want list solicitations.
- Free classified word ads must be 25 words or less including any name, address & telephone number. Those ads running over the 25 word limit are subject to editing and/or rejection.
- Free classified ads are not transferable.

Please print and punctuate

Classification #_____

1 _____ 2 _____ 3 _____ 4 _____ 5 _____
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11 _____ 12 _____ 13 _____ 14 _____ 15 _____
16 _____ 17 _____ 18 _____ 19 _____ 20 _____
21 _____ 22 _____ 23 _____ 24 _____ 25 _____

Make sure your address is listed above exactly as you wish it to appear in the ad. When post office box number is used, we require your complete name and street address below for our files.

Name _____
Address _____
City _____
State _____ Zip _____
Phone _____

Advertising deadline is Tuesday, Feb. 3, 1998 for the Feb. 27, 1998 issue.

COMICS BUYER'S GUIDE

Mail to:
COMICS BUYER'S GUIDE
Dept. CX, 700 E. State
Iola, WI 54990-0[illegible]

4660 MISCELLANEOUS, FOR SALE

ELVIRA RARE 'Screamin' vinyl kit, $90. Statues: Silver Surfer $160; Dark Knight $140; Batman, original, no sleeve, $525; Bronze $1,450. Others, shipping. 516-679-2642, evenings, EST.

MOVIE POSTERS: Batman, 2010, Spawn, Blade Runner, Shaft, and many more. Send SASE for detailed list. Andrew Berrier, 557 E. Liberty St., Chambersburg, PA 17201.

VIDEOS! JAPANARAMA! Psycho TV from Japan, includes wacky wrestling, rocket bungee jumping and commercials! $15 plus $3 S&H for 2 hour tape. Check or money order to: Jim Watnem, 5361 Eastway #4, Greendale, WI 53129.

4661 MISCELLANEOUS, WANTED

HOT WHEELS cars from the 1960's and early 1970's. Make some cash to support your comics habit. Gene 281-347-0648 or email me at gstraka@ix.netcom.com

HOT WHEELS cars from the 1960's and early 1970's. Make some cash to support your comics habit. Gene 281-347-0648 or E-Mail me at gstraka@ix.netcom.com

BERNIE WRIGHTSON II singles: 3, 12, 15, 21, 22, 34, 51, 62, 81, 86, 89. Will buy/ trade. Jeff Mirrione, PO Box 2212, Hollister, CA 95024.

GROO POSTER- 1984 promo poster w/Groo & Dragon. Contact: Gary, e-mail: grossfam@olywa.net, 8916 Blomberg St. SW, Olympia, WA 98512, 360-786-6135.

MASTER OF the World script by: Richard Matheson wanted. This is the 1961 version which starred Vincent Price and Charles Bronson. Brian 702-356-0742.

BUFFY THE Vampire Slayer, first season VHS. Buy or trade. Ann Marie Stofey, 190 Old East End Blvd., Wilkes-Barre, PA 18702.

PETER PAN and Power Records wanted. Also Superhero book and record sets. Please send lists! Richard Yanchus, 235 St. Clair St., Wilkes-Barre, PA 18705. Thanks!

SPORTS CARD boxes, will trade comics, toys, TPB's, hardbacks, comic related collectibles in your favor. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. 516-791-2182.

PHOTOS, REPRO photos, artwork from "Legends of Super-Heroes" TV show 1978, also Shazam and Isis. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

SPIRIT SECTION 16-pagers 6-43 through 4-45 featuring Intellectual Amos. Also in National Comics ca.42-65. Harry Miller, 190 Peach Blossom Ln., Bowling Green, KY 42103. 502-843-2300.

TANK-GIRL, WILL take anything and everything you've got. Have tons of stuff for trades. Write for list. K. Rice, Rt. 2, Box 98, Dustin, OK 74839.

ADULT, REGULAR, horror magazines. 1960's-1970's comics. Adult videos, Wacky Packages, autographs, girlie calendars, Little Goldens. *Cheap only! Steve, 420 Fourth Ave., Bethlehem, PA 18018.

BONE CHRISTMAS cards or other unusual Bone stuff. Bloom County or Outland hardbacks. Don Walsh, 323 Buchanan St., Alexandria, VA 22314-2105. 703-548-5742.

4661 MISCELLANEOUS, WANTED

ABRAHAM STONE by Joe Kubert. I ordered a signed version that never arrived. Does this exist? Howard Michaels Jr., 706 North Cottage, Mercer, PA 16137-9319.

I AM looking for a place where I can get film, animation and television scripts. Brian Petersen, PO Box 27555, Milwaukee, WI 53227-0555.

OLDER CAROUSEL animal wanted. Any condition, even poor needing work. Send photo. PO Box 681, Palmer Lake, CO 80133. 719-481-4231, evenings 5-10pm, MST.

CHILDRENS RECORDS wanted: I buy 1945-1965 Era, with original jackets! I have a want list! Wayne Glenn, Box 827, Nixa, MO 65714. 417-725-5580.

CHRISTMAS 1963 Fuller Brush booklet with Santa Claus paintings. Will pay $30. Rodney Schroeter, Box 37766, Milwaukee, WI 53237-0766. sreels@execpc.com

WOMEN WRESTLING, aparment style also solo Erotica, especially Amateur models taped with camcorders. Please write. Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

4700 NOVELTIES, TOYS, GAMES FOR SALE

THE PHANTOM "Skull Ring" premium give-away from 1996's movie. Solid heavy metal, $11 shipped. John Olsen, PO Box 181, Newberg, OR 97132. E-mail: jrolsen@teleport.com

SAILOR MOON Toys, Manga, Music, Art Books, tons of Anime Goodies. Joy's Japanimation, 602 S. Main St., Greensburg, PA 15601. 412-837-0995. joysanime@aol.com

STAR TREK figures, weapons, ships, books, collectibles. Beam me your list. Send wants to: Mark Arthington, 1143 Mary Dr., Prattville, AL 36066. Or call 334-365-7803.

CHRISTMAS GIFT idea! Complete 1975 Marvel Slurpee 60-cup collection, only $275 postpaid. 1977 Marvel Slurpee cup collection (39 of 40), only $145. Bob Shippee 804-360-3483.

BUMPER STICKERS Detroit radio! 12 NM, different only $6 delivered! Guaranteed 89x, WJLB, Planet 96, Rock103, 99 Fox (defunct), more. Derek Schlum, POB 530631, Livonia, MI 48153. 248-442-7726.

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: http://www.greenmodels.com

KISS ACTION figure set, $39.95 plus postage. Ty Beanie Babies, $7.95, $8.95, $9.95 for most currents. Also buying retireds. Captain Comics, Tues-Sat. 208-336-2333, Fax 208-336-3444.

BATMAN ACTION figure, 1976 Mego new in box, 12.5 inch. $75 OBO. Tim Fitzpatrick, 15040 Knickerbocker Dr., Woodbridge, VA 22193. 703-670-0924.

4700 NOVELTIES, TOYS, GAMES FOR SALE

STAR WARS Slave Leia $25, B'Omarr Monk $25, Grand Moff Tarkin $20, Obi-Wan Spirit $20, Princess Leia $15. Steven Pearlman 973-857-3960.

CABBAGE PATCH Kid. Original doll, good cond. with original package! MO only. Robert B. Lloyd, 4 Woodlawn Terr., Norwich, CT 06360-6413.

KISS FIGURES by McFarlane, all four $79 ppd. Call or write: Mark Zak, 139 French Lea, West Senaca, NY 14224. 716-674-9520.

STAR WARS and X-Men figures for sale at reasonable prices. Send wantlist and make offer. Will respond. Katie Huddleston, 40650 Shellie Ln., Hemet, CA 92544.

MINSTREL BEGS: Lynn Barnes, dump that loser and run away with me! He doesn't love you, like me! 3158 Southcross East, San Antonio, TX 78223.

KISS FIGURES letter stands $75, Rosie O'Donnel talking doll $75, gold or clear Tamagotchi $25. Steven Pearlman 973-857-3960.

STAR WARS fans! Luke/Wampa $140, Cantina show down $22.50 all ppd. Take cash or trade- looking for 12" Chewie and 12" Band members. Call Larry 414-652-2160.

PICARD TAPESTRY Star Trek figure! Only 1701 made! Highest bid gets it! Rey Caban 718-382-5460. Taking bids until 9pm, Jan. 31st. 1998.

4701 NOVELTIES, TOYS, GAMES WANTED

NEW STAR Wars figures wanted. B. Hughes, 10072 Roselee Dr., Garden Grove, CA 92840.

BURGER KING Wolfman and Creature from the Black Lagoon figures wanted. Jason Scroggs, 345 Walnut Cir., Bolingbrook, IL 60440. E-mail: jasance@aol.com

AURORA MODEL kits wanted: Super Hero Monster, etc. Built up or boxed. Send prices and descriptions. Brian Postman, 238 East 24th St. #2A, NYC, NY 10010.

BURGER KING Frankenstein, foreign B. King Spider-Man (Mexico/?), K.F. Chicken Marvel fast food "Kid" toys and Dallas Cowboy "Classic Doubles" Starting Lineups. D. Hazlewood, 309 Dunbar, Victoria, TX 77904.

LUKE VS. Wampa 2 pack, reasonable prices. Please call. Want to buy. Karen 718-385-8276.

MARVELMANIA WANTED! Collector looking for 1960's Marvel T-shirts, toys, buttons, fan club kits, anything! Also Captain Action; Marvel Bullpen autographs, Matt Mason. Aaron 919-954-7111.

MEGOS WANTED: I am looking for any and all Mego figures, pieces, parts, clothes and accessories. 800-235-9100, x2505. E-mail: miguelowen@aol.com

HELP! I need a Burger King Frankenstein kids meal toy for my daughter. Please write first. Brian Kallenberg, PO Box 223, Lambertville, MI 48144.

4701 NOVELTIES, TOYS, GAMES WANTED

TICK ROOFTOP Fortress wanted. Does this toy exist? Will pay top $ for it including prototype version. Have other Tick comics and art. Chuck 703-243-0720.

4720 VIDEO GAMES FOR SALE

TWO GAME Gear games by the titles: Sonic/Chaos, Sonic Hedgehog one/two for sale, $8-$15 each. Garrett, PO Box 38312, Colorado Springs, CO 80937-8312. Merry Christmas!

4800 FANZINES, FOR SALE

PURPLE PROSE 8 available. Articles by Mitchell, Danowski, others. Shadow cover by Jim Steranko. Send $2. Michael Chomko, 2217 Fairview St., Allentown, PA 18104-6542.

COMING SOON: Fandom's Finest Comics #2, reprinting the best fanzine strips by Jim Starlin, Frank Miller, Dave Cockrum and more! See Diamond Previews for February. 206-363-1562.

YELLOWBACK LIBRARY is a monthly magazine for collectors of Children's Series books. Sample issue $3. Box 36172, Des Moines, IA 50315.

IT'S A fanzine, a 60's style article zine now on it's 46th issue. Sample $3, 48 pages. Gene Kehoe, 1421 Bertch Ave., Waterloo, IA 50702.

4801 FANZINES, WANTED

XENOPHILE #3 and #4. R. Dumont, 750 Whittemore, Middlebury, CT 06762. 203-598-3529.

4900 NEWSPAPER STRIPS, FOR SALE

BIG SUNDAY comic list, $1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225.

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1997. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

CHARLES SCHULZ subscribes to Hogan's Alley- shouldn't you? For fans of comic strips, books. Sample issue $7. Hogan's Alley, PO Box 47684, Atlanta, GA 30362.

SUNDAYS/ DAILIES Sell/ buy. Starland strips. Phone/ Fax 510-666-0732. 1563 Solano #155, Berkley, CA 94707.

4901 NEWSPAPER STRIPS, WANTED

DOONESBURY WANTED: Daily newspaper strips, original art, posters, articles, etc. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@execpc.com

WANTED: A complete set of Batman and Robin comics, from 1943 to 1946, of any Sundays. Write to: Alfred Sherman, 247 Parkview Ave., Apt. 5P, Bronxville, NY 10708-1324.

I'M ALL steamed up because my orders for Railroad Red and Spurline have not been filled! Help! J. Malcovsky, 13 Crombie St., Burlington, VT 05401-3612.

NOW APPEARING!

*[**Editor's Note:** Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted **as far in advance as possible** to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.*

***Please note:** This is a free service.]*

January 9

Dave Elliott and **Alex Horley** (*Sharky*) at Comics Unlimited, 16344 Beach Blvd., Westminster, **California** 92683, from noon to 2:30 p.m. and 4 to 7 p.m.

January 10

Dave Elliott and **Alex Horley** (*Sharky*) at Lone Star Comics, 1161 Preston Rd., Suite 151, Dallas, **Texas** 75230, from 3 to 7 p.m.

January 11

Dave Elliott and **Alex Horley** (*Sharky*) at Lone Star Comics, 504 E. Abrams St., Arlington, **Texas** 76010, from noon to 2 p.m.

Dave Elliott and **Alex Horley** (*Sharky*) at Lone Star Comics, 2550 N. Beltline, Irving, **Texas** 75062, from 3 to 5 p.m.

January 14

Dave Elliott and **Alex Horley** (*Sharky*) at Jim Hanley's Universe, 4 W. 33rd St., New York, **New York** 10001, from noon to 1 p.m. and 4 to 7 p.m.

January 17

Bill Morrison (*Roswell, Simpsons Comics*) and other Bongo Comics staffers at Metro Comics, 6 W. Anapamu, Santa Barbara, **California** 93101, from 1 to 3 p.m.

Howard Bender (artist of *Billy & Pop, Mr. Fixitt*) at Steve's Comic Relief, Stella Parkway Plaza, Rt. 9, Toms River, **New Jersey** from 2 to 3:30 p.m.

January 24

Sean Ruffner, Ryan Benjamin, and **Saleem Crawford** (*Phantom Guard* creative team) and **Joel Benjamin, Mike Garcia, Alejandro Carbonero,** and **Tony Washington** (*Phantom Guard* colorists) at Sky High Comics, 273-C South Rancho Santa Fe Rd., San Marcos, **California** 92069, from 2 to 4 p.m.

Wolff & Byrd, Counselors of the Macabre — By Batton Lash

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GENERAL INFORMATION

A. PAYMENT: Ads must be accompanied by payment. You may pay with a check, money order, or credit card.

B. CREDIT CARDS: We will accept the following credit cards: VISA, MasterCard, American Express, Discover.

C. DEADLINE: For all advertising is 4:00 p.m. each Tuesday, unless otherwise stated on deadline card.

D. TERMS: Cash with copy only. All advertisers must provide information for the confidential use of the publisher should questions arise.

E. CONTRACT RATES are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract items. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.

F. MINORS are required to furnish a statement of responsibility from their parent or guardian before their advertising can be accepted.

G. ERRORS: Typewritten copy is recommended. The publisher is not responsible for errors resulting from long-hand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.

H. LAYOUT and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credit will not be allowed for conceptual variations.

I. GRADING: Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Comics Buyer's Guide Price Guide. Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.

J. RETURN PRIVILEGE: Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within ten working days of its receipt by a customer.

K. P.O. BOX ADS are allowed, but the permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.

L. SPECIAL PAGE POSITIONS are available at a premium, inquire for details.

M. ADVERTISING AGENCIES: There are no agency discounts.

N. CAMERA READY display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reproductions, enlargements or mail response key change. Classified Display, Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

O. SPACE RESERVATIONS available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.

P. PRE-PRINTED INSERTS are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.

Q. CIRCULATION is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.

R. PROOF OF PUBLICATION: Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.

S. NOTE: All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc. reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason, whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as acceptance of all rates and conditions in effect at the time the advertising is submitted. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assumes responsibility of any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectional for any reason.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990

COMICS BUYER'S GUIDE
700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Jan. 13, 1996	1264	Feb. 6, 1998	Tues., Feb. 3, 1998	1267	Feb. 27, 1998
Tues., Jan. 20, 1998	1265	Feb. 13, 1998	Tues., Feb. 10, 1998	1268	Mar. 6, 1998
Tues., Jan. 27, 1998	1266	Feb. 20, 1998	Tues., Feb. 17, 1998	1269	Mar. 13, 1998

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 2 col. x 2-5/8" (4-7/8" x 2-5/8")	$100.00	$98.00	$96.00	$92.00	$84.00
B. 2 col. x 5-3/8" (4-7/8" x 5-3/8") or 4 col. x 2-5/8" (10" x 2-5/8")	$189.00	$185.00	$181.00	$174.00	$159.00
	$189.00	$185.00	$181.00	$174.00	$159.00
C. 2 col. x 11" (4-7/8" x 11") or 4 col. x 5-3/8" (10" x 5-3/8")	$294.00	$288.00	$282.00	$270.00	$247.00
	$294.00	$288.00	$282.00	$270.00	$247.00
D. 4 col. x 11" (10" x 11")	$530.00	$519.00	$509.00	$488.00	$445.00

CLASSIFIED DISPLAY

(Cost per ad: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. 1 col. x 1" (2-1/4" x 1")	$20.00	$19.50	$19.00	$18.00	$17.00
2. 1 col. x 2" (2-1/4" x 2")	$29.50	$29.00	$28.00	$27.00	$25.00
3. 1 col. x 3" (2-1/4" x 3")	$38.00	$37.00	$36.00	$35.00	$32.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$30.00	$29.00	$28.00	$27.00	$25.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$41.00	$40.00	$39.00	$38.00	$34.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$110.00	$108.00	$106.00	$101.00	$92.00

C. COMICS STRIPS

Comics Strip ads are 10" w x 2⅝" h and are reserved for publishers promoting their comics titles.

1 Issue	4 Issues
$85.00	$300.00

D. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.
Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or Discover credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy for all cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of _____ advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S). _____

Dateline: G!!?★

by FRED HEMBECK

HEROES DRAPING THEMSELVES IN THE AMERICAN FLAG WERE ALL THE RAGE DURING WORLD WAR II. MLJ'S **SHIELD** WAS THE **FIRST**, SIMON AND KIRBY'S **CAPTAIN AMERICA** WAS THE **BIGGEST**, AND IN THE MID-50'S, S&K'S SATIRICAL **FIGHTING AMERICAN** WAS, FOR ALL INTENTS AND PURPOSES, THE **LAST**. UNTIL, THAT IS, THE 80s AND 90s. RED, WHITE AND BLUE BLOOMERS ARE BACK IN STYLE, WHETHER THEY'RE WORN IN **TRIBUTE** TO THOSE WHO'VE GONE BEFORE--**OR** AS **PARODY** OF SAME. SEE HOW MANY OF THE GROUP BELOW **YOU** CAN MATCH WITH MY STAR-SPANGLED BLACK AND WHITE RENDITIONS.

1. **U.S.A.** 1963's Ultimate Secret Agent, courtesy of Alan Moore & Rick Veitch (IMAGE)
2. **MS. VICTORY** Bill Black updated the Golden Age Miss Victory for membership in FemForce (AMERICOMICS)
3. **SUPERPATRIOT** Erik Larsen's aged, part cyborg member of freak force (IMAGE)
4. **SUPERSOLDIER** Cross Superman with Captain America, as Mark Waid and Dave Gibbons did, and you get this AMALGAM character
5. **YANKEE GIRL** Another Golden Age update from Bill Black (AMERICOMICS)
6. **AMERICAN COMMANDO** Roy Thomas & Rich Buckler's unabashed tribute to Lee & Kirby (CPD PRODUCTIONS)
7. **PUBLIC SPIRIT** The bad guy in Pat Mills & Kevin O'Neill's first Marshal Law series (EPIC)
8. **USAGENT** For awhile, he replaced Captain America in the Avengers (MARVEL)
9. **The AMERICAN** Mark Verheiden's thoughtful take on the archetype (DARK HORSE)
10. **JUSTICE** Son of Erik Larsen's Superpatriot (IMAGE)
11. **AGENT:AMERICA** Never actually published, Rob Liefeld morphed the character into his version of Fighting American (AWESOME)
12. **BRAVADO** A strong man thrust from the forties to the present by Operation: Stormbreaker (ACCLAIM)
13. **LIBERTY** Daughter of Erik Larsen's Superpatriot (IMAGE)
14. **MR. U.S.** This is just one look Nat Gertler and Mark Lewis presented us in Big Bang Comics (IMAGE)
15. **The COMEDIAN** His murder set Alan Moore & Dave Gibbon's Watchmen into motion (DC)
16. **The SHIELD** DC comics' low impact (ha ha) version of ARCHIE comics original flag fashioned fighter

UPSIDEDOWN ANSWERS: 1-K 2-C 3-B 4-G 5-A 6-E 7-F 8-M 9-I 10-P 11-D 12-J 13-N 14-O 15-L 16-H

Wondering where *But I Digress* is? Turn to Page 50 for a colorful look at Peter's visit to the Muppet Mansion.

USAgent © 1998 Marvel Characters Inc.; The Shield © 1998 Archie; Ms. Victory and Yankee Girl © 1998 AC Comics; Superpatriot, Liberty, and Justice © 1998 Erik Larsen; The American © 1998 Mark Verheiden; Public Spirit © 1998 Pat Mills and Kevin O'Neill; U.S.A. © 1998 Alan Moore, Rick Veitch, and Stephen Bissette; Super Soldier © 1998 Marvel Characters Inc. and DC Comics; Bravado © 1998 Acclaim; Mr. U.S. © 1998 Nat Gertler and Mark Lewis; American Commando © 1998 Roy Thomas and Rich Buckler; Agent America © 1998 Rob Liefeld. Dateline G!!?★ and Fred Hembeck © 1998 Fred Hembeck.

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Use our **100% VIRGIN POLYETHLENE BAGS** for the most **ECONOMICAL, ARCHIVAL STORAGE** of your collectables.

FREE PHONE CALL CATALOG

1-800-767-BAGS

NEW COMIC 6-7/8 x 10-3/8
Fits 1973 - Current Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	7.75
500	18.80	23.30	33.90
1000	27.60	32.75	56.30
5000	121.05	148.00	265.10
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL 7-1/8 x 10-3/8
Fits 1962 - 1972 Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	8.20
500	18.80	23.30	34.65
1000	27.60	32.75	57.90
5000	121.05	148.00	266.05
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE 7-1/2 x 10-3/8
Fits 1950 - 1962 Comics

	2 Mil	3 Mil
100	4.70	6.00
500	19.25	23.85
1000	34.45	39.90
5000	154.30	183.80
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS 7-7/8 x 10-3/8
Fits Pre-1950 Comics

	2 Mil	3 Mil
100	5.00	6.75
500	19.55	27.10
1000	35.40	46.30
5000	165.00	214.30
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD 8-5/8 x 11-1/8		LARGE 8-7/8 x 11-1/8	
	2 Mil	3 Mil	2 Mil	3 Mil
100	7.00	8.15	7.75	9.00
500	27.50	29.60	30.20	32.40
1000	42.60	48.55	46.80	53.50
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10-1/4 x 12-1/4		LARGE 11-1/4 x 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.45	6.10	5.40	6.90
100	8.40	9.00	9.20	11.00
500	36.40	40.65	40.20	48.45
1000	58.00	75.30	66.45	86.40
PCode:	SLMR2	SLMR3	SLMLC2	SLMLC3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE 14-1/4 x 19	
	2 Mil	3 Mil	2 Mil	3 Mil
50	8.10	10.10	8.90	11.25
100	12.00	14.95	13.15	16.45
500	45.65	58.50	50.25	64.35
1000	86.70	111.10	95.40	122.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR 10-1/2 x 19	LARGE 11-1/2 x 19
	3 Mil	3 Mil
100	12.50	13.80
500	48.00	53.30
1000	91.15	101.35
PCode:	SOAS	SOAL

COMIC DIVIDER
7 3/8 x 10 7/8

PLASTIC		CORRUGATED	
		50	$9.00
25	$13.75	100	14.85
50	25.00	500	56.60
100	40.00	1,000	77.00+Frt
500	175.00	2,500	146.05+Frt
1,000	300.00+Frt	5,000	277.50+Frt
Prod. Code:	DCOMP		DCOM

.030 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.

275 lb. Test Corrugated material. INDEXED and WHITE on one side.

COMIC BOOK MAILER
7 1/2 x 10 3/4 x 1 1/4

Holds 12-14 Comics

10	$7.70
25	14.75
50	25.10
100	40.20
250	82.70 +Frt

Prod. Code MCOM14

Made from 200 lb. Test Corrugated material

BACKING BOARDS

- ECONOMY · .030" Thick non Acid-Free Grade. White on one side. For Intermediate Storage.
- INTERMEDIATE · .028" Thick Acid-Free, White on both sides. For Long Term Storage.
- SUPERIOR · .040" Thick Acid Free, White all the way thru with 3% Alkaline Buffer. For Indefinite Term Storage.

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28N	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40N	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28R	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40R	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.45	5.40	8.50	34.40	58.30
	KAF28DSA	INTERMEDIATE	0.028	6.90	10.90	16.90	68.80	120.95
	KAF40DSA	SUPERIOR	0.040	10.70	18.80	35.60	149.05	259.10
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.70	5.75	9.00	36.15	61.70
	KAF28GA	INTERMEDIATE	0.028	7.40	11.40	17.95	72.30	127.80
	KAF40GA	SUPERIOR	0.040	11.50	20.90	36.40	157.95	274.70

STORAGE & DISPLAY BOXES

These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

PAPERBACK
7-3/4 x 4-3/4 x 15

Holds 20 3/4" wide paperbacks

2	8.80
5	18.80
10	32.65
25	64.70
50	112.95 +Frt
100	157.20 +Frt

Prod. Code XP20

MAGAZINE
9 x 11-1/2 x 15

Holds up to 150 magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	10.05
5	23.00
25	83.85
50	151.25
100	222.50 +Frt

Prod. Code XMAG150

LIFE MAGAZINE
11-1/2 x 14-3/4 x 15-3/4

Holds 60 - 65 Life Magazines

2	11.00
5	23.90
25	89.85
50	156.90
100	228.15 +Frt

Prod. Code XLM65

COMPACT COMIC
7-3/4 x 11 x 15

Holds up to 200 Comics

2	9.10
5	20.45
10	31.70
25	65.50
50	85.60 +Frt
100	159.70 +Frt

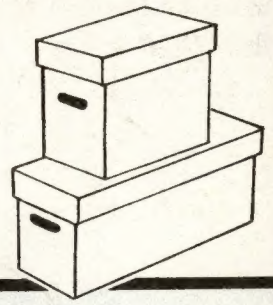
Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26

Holds up to 300 Comics

2	10.90
5	24.80
10	46.80
25	103.30
50	137.35 +Frt
100	233.90 +Frt

Prod. Code XLC300



ALL PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

PLEASE READ

Money Orders and orders charged to MC/VISA are shipped within 48 hours. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags & backings. If you need a size not listed, please call or write for a price quote.

States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10%

Please send street address, no box numbers. All prices subject to change without notice based on current market value of raw material. Not responible for typographical errors. All bags have 1-1/2 " flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada & Foreign. Call or Write for Price Quote.

PLEASE CHECK APPROPRIATE BOX:

- ☐ MONEY ORDER
- ☐ CHECK ENCLOSED
- ☐ CHARGE TO MY VISA/MC
- ☐ SEND C.O.D. ADD $4.25

MasterCard VISA C.O.D.

SIGNATURE _____

EXP. DATE _____

DAY PHONE ( ) _____

CREDIT CARD NO. _____

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE

☐ PLEASE CHECK BOX IF YOUR ADDRESS HAS CHANGED — ACCOUNT CODE

NAME

ADDRESS — SUB TOTAL

CITY STATE ZIP – — C.O.D. orders add $4.25

All orders under $15.00 add $2.50

NO POST OFFICE BOX — NY State Residents add 8%

Florida, States West of the Mississippi, Including entire states of LA, MO, MN, add 10%

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COMICS, CARDS, GAMES, TOYS, VIDEOS, POSTERS, T-SHIRTS, BOOKS, MODELS

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The Catalog of Your Comics Shop.

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